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PREFACE

This number of the Bulletin closely follows the principle mentioned in the previous issue, *viz*, to devote greater attention to Tamil Traditions and Tamil culture and, at the same time, emphasise the bonds of the traditional cultures of the other regions of South and South-East Asia.

In view of the larger number of articles from Scholars and, the length of the proceedings of the Seminar on the 'Basic Concepts of Saiva Siddhanta' some sections like 'Institutions, Scholars and Artists' had to be omitted. As in the previous issue, the authors were left free to use such diacritical marks as conformed to the system they followed, in view of the separate systems of transliteration in languages like, Tamil, and Sanskrit.

The Institute is grateful to all scholars who have contributed a variety of articles on Culture and Traditions which appear in this issue. It had to hold over some valuable articles for considerations of space, for publication in the next issue.

The Government of Tamil Nadu and the Government of India have kindly continued the financing of the Institute and its activities. The University of Madras under its distinguished Vice-Chancellor, Padmashri Thiru N. D. Sundaravadivelu, continues to accommodate the Institute in its building providing it, with the concomitant amenities and, the full and hearty co-operation, of all its departments in the activites of the Institute, and also bears the cost of paper and printing of the issues of the Bulletin. The Institute is grateful for all this valuable help, which has enabled it to continue to function and carry on its activities.

The Executive Committee has also given valuable assistance in running this Institute. Due to the increased costs of printing and paper the price of the Bulletin had to be increased further. A cut in the distribution has also become unavoidable. There has been some delay at the printing stage of this Bulletin resulting in its rather late publication.

Madras
30th November 1974

K. K. PILLAY,
Director

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A BRIEF STUDY OF THE MARRIAGE SYSTEM OF THE KONGU VELLĀLA GOUNDER COMMUNITY

BY

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The districts of Coimbatore, Salem, some parts of Trichy district and the neighbouring borders of Palani comprise "Kongu Nādu". The Kongu Vellāla Gounder community is found predominantly here. They speak Tamil and are either professional agriculturists or agricultural labourers. Tall and sturdy, they are an ancient race and they profess Hinduism.

Rituals played and still play an important part in the Hindu community. The Gounders are no exceptions. This community is sub-divided into "Kulams". Each "Kulam" (குலம்) has its own name and some of them date back to the "çankam age". "Atti kulam", "Antuvan kulam", "Antaikulam" are a few examples of the names. A special study is necessary to enumerate the entire number. Marriage betwixt members of the same "kulam" is prohibited, the belief being that members of the same "kulam, are the direct descendants of one and the same ancestor after whom the "kulam" is often named. A penetrative study of these "kulams" takes us dangerously near Freud's interpretation of similar sub-divisions in his "Totem and Taboo." Each "kulam" has its own invincible, "presiding deity" but it is not rare to encounter three or four different "kulams" with the same "Kula Teyvām" (குல தெய்வம் - presiding deity). Often it is one of the numerous forms of "KĀḶI" (காளி) which is the "Kula Teyvam" and less frequently, the earliest ancestor of the sub-sect is elevated to the rank of a "Kula Teyvam".

The Gounders live in villages, more than in towns. Ryots by profession, they inevitably maintain close contacts with other castes like the dhobi, barber, potter, pariah etc. etc. During a marriage the presence of members of these castes is indispensable.

The marriage rituals and the preceding betrothal rituals are conducted by a "master of ceremonies" called "Çīrkkārar" (சீர்க்காரர்) or "Arumaikkārar" (அருமைக்காரர்). With the advent of Brahmin influence many a rich Gounder introduced the Brahmin priest to conduct the "Mukūrtam" though originally it was the "Çirkkārar" who performed it. To this day in many a place, he still does it.

It is well nigh impossible to exhaust in detail all the Gounder marriage rituals in a short essay like this. For instance some "kulams" have their own special ceremonies. The "Attikulam" (அத்திகுலம்) sect for example, performs what is known as "Çāmi Ceykiratu" during the first and last marriage in the family. The "Çempa kulam" folks conduct a few rituals in the cremation ground prior to the commencement of the wedding ceremonies. These rituals also vary from village to village. I shall nevertheless touch on some of the salient and distinguishing features.

At the outset it is customary for the boy's people to approach the girl's parents. Once the preliminaries are complete a date is tentatively decided upon and the betrothal precedes the marriage. Feverish and hectic activities then follow. The betrothal is called "niççayam". Close relatives on both sides are invited. The boy henceforth is called "māppiḷḷai" and the girl "pennupiḷḷai". The time and date of the marriage is fixed at the betrothal.

On the day of the engagement relatives of the bride groom collect and, proceed to the girl's house. They take with them a new saree, a jewel—if they can afford one—and a few sundry items like betel leaves, nuts, fruits, coconuts, lime, saffron, rose water, sandal paste, kum-kum, flowers etc. etc. in trays. On arrival at the girl's residence they are ceremoniously received. The guests are ushered inside a hall or in a specially constructed *pandal*. Two decorative brass lamps are lit and a low three legged stool is placed facing east. According to tradition the dhobi supplies a towel to cover the stool. This is called "mattu". To-day, well-to-do houses have their own cloth, or, substitute a modern chair for the stool. The trays are arranged before the stool and the bride is led by a sister-in-law (who acts as a bride's maid) to the stool. She moves with slow measured steps, behind the "çīrkkari" who carries a small pot of water. She takes her seat helped by the bridesmaid. Turmeric powder is then made into a lump by adding water by the

'çirkkari'' symbolising the Lord Ganapathy. She applies kum kum and holy ash to it. With the customary breaking of the coconut and camphor display, a pūja is performed. She then lifts the tray holding the saree and moves or lifts it in the mode of offering, thrice towards the guests and performs a similar offering towards the girl. This particular act goes by the name of "onkikkotukkiratu". The girl is then given the tray. She departs only to return attired in the new saree. She takes her seat again. The jewel is next given to her as also flowers and kumkum. Parents, brothers or first cousins (of the same kulam) from both sides, then exchange betel leaves and nuts thrice. The girl's people say "koṭuttōm" as they give them and the boy's people reply saying "konṭōm" as they accept them. The wedding invitation is then drafted and read aloud to the guests.

" Uppu and çavuli " subsequently follows. Literally translated it means " salt and clothes ". These two important items in the marriage are then bought and divided. The purchased salt is taken to their respective houses. The girl's people pay for the boy's clothes and vice versa. The goldsmith is then summoned to melt the gold for the " Tāli ". After puja he receives the sovereigns for the 'tāli' and melts it. The boy's people pay the making charges for the " Tāli ". The guests then depart after a sumptuous feast.

The wedding preparations commence with the erecting of the 'pandal'. On the eve of the wedding a few 'ṭāyatikal' proceed with unboiled milk and items necessary for puja to some snake pit somewhere in the vicinity. They apply holy ash and kumkum to the pit, pour milk into the hole of the pit, perform puja and then collect the mud of the pit. This is brought home in three small baskets. It is mixed with a little water and a small four sided tank is built before the decorated marriage stage. A stalk of a sugar cane is then erected near it. This perhaps symbolises the agricultural tradition of the community or psychologically the symbolism may be deep, warranting a Freudian and Gungian interpretation. Two earthen-ware pots on two mud plates are placed on either side. One contains raw paddy and the other water (Karakam). They are covered with mud plates containing betel leaves. In front is placed a wooden 'Ural' (உரல்) (a wooden barrel in which paddy is pounded) and it is topped with a large earthernware lamp lit with a thick wick. The mukurtham rituals commence with puja to this *Karakam.*

The dhobi decorates the pandal with white clothes from the dhoties, white sarees and white sheets which are given to him for washing. Incidentally he stretches colourful sarees before the bridegroom and bride for them to trek on. His wife keeps a primitive torch made of rags wound round a stick burning all through the numerous ceremonies replenishing the flames with oil from an earthenware pot. This torch is in vogue down to this day despite the use of electricity to illuminate the pandal.

Primitive cymbals and trumpets keep company with the Nādaswaram. The "pariahs" are the instrumentalists of these ancient drums and trumpets. The wedding ceremonies commence on the eve of the wedding with the fixing of the " mukūrttakkāl " in both the houses, a " pāçcān " three pronged stick with turmeric applied on it, is tied to one of the north eastern poles of the pandal. To it is attached a small white cloth dipped in saffron and containing nine varieties of cereals. A Ganapathy is made out of cowdung and puja is performed. The " çirkkāran " performs the puja. Elderly relatives both men and " çumangali " women (women who are mothers and whose husbands are alive) then pour milk on this stick. The barber and dhobi who assist during these ceremonies are paid both in cash and kind individually.

The next important function is the " Verrilai Pitikkiraṭu ". The boy is seated on a stool. The " çīrkkāran " gives him a few betel leaves and nuts to hold A Ganapathy puja follows. The betel leaves from the boy's hand is collected and placed along with plantain, coconut and lime in a " Çarukuçatti " (a low rimmed broad-mouthed vessel) and tied in a cloth. This is then taken by the " tayātikal " to the girl's house along with a new saree.

The boy is then given the wedding bath. Pots of water are poured over him. The barber supplies the tamarind twigs entwined to form a circle which is passed over him and from the circle he steps out. Cooked rice with a cinder on it and incensed with a little ghee is moved around his head. Often relations have fun at the boy's expense by pouring coloured water on him.

After the bath, the " Kāppukkattutal " is done. The handwoven thread for the 'tāli' is then prepared. The boy holds one end while the thread is released from a 'takkaḷi'.The Takkali is an with which coarse thread is spun. It has a long thread wound round it and it is struck in a measure filled with unboiled paddy. Both

instrument together go by the name of "nirai naḷi". The released thread is then soaked in turmeric water and the 'tāli' is threaded on it. Similarly thread for the boy's "kāppu" is also prepared. A piece of saffron and a betel leaf are tied to the boys's right hand with the aid of this thread.

Some families perform what is known as the turban 'Çiru' in which the bridegroom is given a turban by the maternal uncle.

The 'inaiççiru' is an important ceremony which comes next. The bridegroom's sister plays an all important part in this. The sister dressed almost like a bride with a garland around her neck and a "Polaimuti" on her head containing the wedding saree and the 'tāli' and a small long round stone, moves towards the bridegroom who is seated inside a decorated stage. She goes round the stage and enters it. The 'Çirkāri' leads the way with the indispensable pot of water; she later stands inside the "Polaimuti" (a shallow oblongish basket) while the barber sings the "mangalavāltu") Auspicious Blessing Song printed as Appendix I. The service of the barber is commissioned on several occasions. It is he who announces in loud tones the commencement of every ritual and beckons the guests to congregate to witness the ceremony. He and the dhobi work in close proximity. After the "mangalavāltu" the bridegroom gets ready to depart for the bride's house. Before the boy leaves he is taken to the 'nattānmaikkal'. This is a stone to symbolise earlier unknown pristine warriors. Their blessings are invoked.

At the girl's house almost similar functions take place. The 'inaiçcir' of course is absent. The women folk at both places go to the potter's house and bring earthen-ware pots. They then proceed to the village well and fill these pots with water and take them back to the house. The potter also supplies a decorated pot in which oil is taken to the girl's house by the bridegroom's people.

At the girl's house the 'Verrilai pitikkiratu' takes place which is similar to the betrothal. Perhaps it is a repetition of it. A 'Kāppukkaṭṭal' ceremony is also conducted and the yellow stranded thread with the saffron and betel is tied to the girl's hand. After this event she is made to fast till the marriage is over.

When the bridegroom arrives he is received with due honour and is taken to a different house called "Vituti Vītu". From the

latter house his people bring the wedding saree and ornaments in a procession for the girl. This event is called 'Ponpūṭṭutal'. The saree is presented and the 'çirkkāri' of the bridegroom's house takes a ring or gold coin (in the houses of rich people a gold comb is substituted) and sings a short verse declaring that the girl of that particular "kulam" is handed over to the "kulam" of the bridegroom. Then the bridegroom's people leave for the "Viṭuti Vīṭu."

Just prior to the 'Mukurttam' at the girl's house, the maternal uncle garlands the girl for the first time and ties a thin gold plate round her forehead. This is called 'pen eṭukkum' (carrying the bride) ceremony. Other maternal uncles follow, offering kumkum to the girl. The girl's parents gift new dhotis and garlands to her uncles before they present themselves for the ceremony. The uncles then in olden days carried the bride to the 'nāṭṭanmaikkal' [the warriors, memorial to invoke their blessings] and then to the decorated marriage stage. Today of course she walks to it.

At the entrance to the pandal the bridegroom is received by womenfolk from the bride's side. The bride's youngest sister washes his feet and her brother garlands him. He is then led to the decorated stage as his relations follow behind. The bride is then led to take her seat beside the bridegroom. The girl sits on a three legged stool while the boy sits on a flat plank. Today a sofa is substituted. But in orthodox families still adhering to tradition, the stool and plank are not dispensed with. It was customary for another eligible boy like a maternal uncle's son to usurp the bride's place and refuse to move till some kind of monetary compensation instead of the girl's hand was given. This is now a dying practice.

The master of ceremonies then conducts the wedding with the usual puja. The boy's people pay what is called :'pariyam" i. e. Rs. 1¼ for the girl before the 'tāli' is tied. The 'tāli' kept on a tray is then raised for everyone to see and bless the couple. After the 'tāli' is tied, garlands are exchanged. The couples then perform puja to their parents. The girl's brother then clasps the bridegroom's hand on top of a small raw rice mould, topped with betel leaves and jaggery while the barber again sings the "Mangala Vāltu" which is appreciatively listened by the audience. This raw rice is given to barber later. The "Çirkkārar" then blesses the couple. He dips betel leaves in milk and water with both hands and he blesses the 'karakam' then the bridegroom and, lastly the girl He sings songs [Appendix II]. A few elderly men are requested to bless them

in a similar fashion. Then the little fingers of the bride and bride groom are joined together and a red scarf is tied over their hands Thus with their hands joined they come round the stage thrice. The 'Karakam' is the important aspect of the 'Mukurttam'. After the 'mukūrttam' ends, pooja is again performed to the 'Karakam'. The paddy from this pot, together with paddy from the boy's house is pounded. It is cooked and offered to God Ganapathy on the third day when a yellow string is tied by the boy around the girl's neck.

The boy and girl have a bath after the 'Mukūrttam'. The bride then serves the bridegroom food for the first time. This food surprisingly, is not eaten by the bridegroom but passed over to the dhobi. The ritual is called 'Çattuva Çoru'.

Later in the evening the bridal couple proceed to the boy's house. The pair on the arrival, first take milk and plaintains and then put their hands into a pot filled with water containing a few coins. Silver, gold and other metal coins are used. The number of coins they rummage and pick up first, is predictive of the number of children they will bear. On the next day the girl's people come to the boy's house. They are entertained very hospitably and close relationship between the two families and their respective people is established.

A very important factor to be singled out is, the way in which other communities like the dhobi, barber, potter, cobbler, pariah etc. etc. are drawn into the marriage ceremonies. The ceremonies reflect the agricultural nature of the community. They also show their co-operative nature and the respect given to other communities. Despite advancement and education the Kongu Vellāla Gounder community by and large is still rather conservative and orthodox in its adherence to rituals and tradition.

APPENDIX I

கொங்கு வேளாளர் திருமணத்தில் நாவிதன் கூறும் மங்கல வாழ்த்து

நல்ல	கணபதியை	நான்காலமே	தொழுதால்
அல்லல்	வினையெல்லாம்	அகலுமேல்	சொல்லரிய
தும்பிக்	கையானை	தொழுதால்	வினைதீர்க்கும்
நம்பிக்	கைகொண்டு	எல்லோர்	விநாயகரே
அலைகடல்	அமிர்தம்	ஆரிலும்	பெரியார்
கந்தர்	இந்திரர்	கருவாய்	முகத்திடு
சந்திர	சூரியர்	தானவர்	வானவர்
முந்திய	தேவர்	மூவர்	காத்திட
காய்த்தினைக்	கழித்து	கல்யாணம்	தனக்கென்று
நல்ல	கல்யாணம்	நடந்திரும்	சீரு
தப்பிதம்	வராமல்	சரஸ்வதி	சரணம்
பேழை	வயிறனை	குறித்திடு	நேரம்
வேழ	முகவனை	விரும்பிடி	முகவனை
அடியான்	சோதினை	அவனியோர்	குறித்து
கடிதாய்	வந்து	கருத்திலே	வந்து
தினைத்தது	எல்லாம்	நீயே	முடித்து
மனத்தயர்வு	போக்கி	மதியது	சரணம்
கிரேதா	திரேதா	துவாபர	கலியுகம்
சேரன்	ஒருவன்	சோழன்	ஒருவன்
பார	மாமுடிப்	பாண்டியன்	ஒருவன்
இவர்கள்	மூவரும்	இராஜாக்கள்	இராஜியம்
ஆண்டு	வாழ்த்திடும்	திதிபக	அதிபக
சிறந்து	மானிட	வாழ்வது	சுற்றம்
வாழ்வது	பொருந்தி	இந்திரன்	தன்னை
இனிதென்ற	நாளில்	பக்குவமாக	பருவம்கண்டு
வேதியன்	பக்கம்	விரைவுடன்	சென்று
ஜோதி	கழித்து	ஜோதிடம்	கேட்டு
இந்த	மாப்பிள்ளை	பேர்தனைப்	பேசி
இந்தப்	பெண்ணைப்	பேர்தனைக்	குறித்து
இருவர்	பேரையும்	ராசியும்	கேட்டு
கைத்தாள்	உடைய	கயிற்றுப்	பொருத்தம்
உண்டு	என்றுசொல்லி	ஒன்பது	பொருத்தம்
உத்திரத்	துடனை	தட்சினை	கேட்டு
மச்சன்	ஊருக்கு	செண்டை	நடந்து
சிலபேர்	உடனே	உரியார்	வந்து
உன்	மகளுக்கு	என்று	சொல்லி
பிடிதனை	வெற்றிலை	பிடிதனைப்	பிடித்து

மடிதனில்	கட்டி	நாளது	குறித்து
நல்ல	விருந்துண்டு	வாழ்வது	மன்னவரை
மகமக	மகிழ்ந்து	தக்கோர்	புகழோர்
கணக்கரை	அழைத்து	சேர்ந்து	அடியோலை
திருந்த	எழுதி	திசைதிசை	யெங்கும்
தென்னவரை	அழைத்து	வாழை	கமுகு
மகமே	ருடனே	சூழ	விளைந்து
தோரணம்	கட்டி	மூத்தோர்	வந்து
மெழுக	துவளித்து	பார்த்த	இடமெங்கும்
பாலது	தெளித்து	பண்டு	பாறு
பெரிய	கலம்தன்னை	கொண்டு	வந்து
குடம்	உடன்விளக்கி	நேரிய	சம்பா
அரிசியை	நிறைத்து	பாரிய	வெல்லம்
பாக்கு	வெற்றிலை	சீருடன்	நெய்யும்
தேங்காய்ப்	பழங்கள்	வாரியே	வைத்து
வரிசை	குறையாமல்	முக்காலிமேல்	வைத்து
குணம்	பொருந்திய	குடிமகனை	அழைத்து
முளரி	மைத்திட	முகமது	துடைத்து
கிளரி	மைத்திட	காப்பதும்	கட்டி
ஏழு	தீர்த்தம்	இசைந்திட	நீரும்
மேளம்	உடனே	விளாவியே	வார்த்து
சின்னச்	சோற்றை	சீர்க்காரர்	கழித்து
அன்னம்	முப்பழம்	ஆவின்	பாலுடனே
வந்த	வருடனே	வாசலைக்	கிளறி
சாணுங்கி	கொண்டு	தரைதனை	மெழுகி
கணபதி	தன்னைக்	கருத்துடன்	வைத்து
அறுகது	சூடி	குழவிக்குக்	கங்கணம்
குணமுடன்	தரித்து	குப்பாரி	கொட்டி
குலத்	தேவதையைத்	தான்	அழைத்து
செப்பமுடன்	மன்னவர்க்குத்	திருநீற்றுக்	காப்பணிந்து
கொத்தரளி	கொடியரளி	கோத்தெடுத்த	நல்லரளி
முல்லை	இருவாட்சி	முனைமுறியாச்	சண்பகப்பூ
நாறும்	கொழுந்து	நந்தியா	வட்டம்
வேறும்	கொழுந்து	வில்லக்காய்	பத்தினி
தண்டமாலை	கொன்னடைமாலை	அழகுடன்	பூண்டு
சாந்து	சந்தனம்	தான்படி	நீரளந்து
சேர்ந்திடு	குங்குமம்	சிறப்புடன்	பூசி
திட்ட	முடன்	போழை	தன்னில்
சோறுநிறை	நாழிவைத்து	செஞ்சோறு	அஞ்சடை
தட்டிகள்	வைத்து	சுற்றி	எறிந்து
திட்டி	கழித்து	சிவசூரியனைக்	கைமுனைந்து
அட்டியங்கள்	செய்யாமல்	அழகுமனைக்கு	வந்து

நற்கரும்பு	நாட்டி	நல்லமுகூர்த்த	மிட்டு
பேய்க்கரும்பு	நாட்டி	பெற	மண்ணுப்போட்டு
சாலும்	கரகமும்	சந்திரன்	முன்னாக
ஆயிரம்	பெருந்திரி	அதுவும்	வலமாக
சுத்தமுடன்	கலம்விளக்கி	சோறரிசி	பால்பழம்
பத்தியோர்	அத்தனைக்கும்	பாரித்த	மணவறையை
மணவறையை	அலங்கரித்து	மன்னவரைத்	தானிருத்தி
இணையோங்கும்	தங்கையரை	ஏந்திழையைத்	தானழைத்து
சந்தனம்	புனுகு	சவ்வாதும்	பூசி
மந்தாரை	மல்லிகை	மரிக்கொழுந்து	மாலையிட்டு
கூறை	முடித்துவைத்து	குணமுள்ள	தங்கையர்
போழை	முடிதான்சுமந்து	பிறந்தவரைச்	சுற்றிவந்து
முன்னை	ஒருதரம்	வினாயகருக்கு	இணையோங்கி
பின்னை	ஒருதரம்	பிறந்தவருக்கு	இணையோங்கி
இணைச்	சீர்தன்னை	ஏர்வையுடன்	முடித்து
செல்வ	வினாயகர்க்குத்	தேங்காய்	மூர்த்தமிட்டு
சந்திர	சூரியர்	சபையோர்	தானறிய
இந்திரனார்	தங்கச்சி	இணையோங்கி	நின்றபின்பு
பாங்காகக்	கைமுகைந்து	பாரிசெய்	போகிறோமென்று
போதவே	பால்கொடுத்து	போஜனங்கள்	தானருந்தி
தாயாருடைய	பாதம்	தலைபணிந்து	தண்டனிட்டு
போய்வா	மகனேயென்று	புத்திரனார்	மனம்மகிழ
அடியுமென்றார்	பேரிகை	அஸ்டடதிக்கும் தான்	முழங்க
அண்ணன்	ஆனவர்	ஆனையின்	மேல்வர
தகப்பன்	ஆனவர்	இரதத்தின்	மேல்வர
ஆனைகதி	வீதி	அழகுள்ள	மாப்பிள்ளை
சேனைகதி	வீதி	சிறந்து	முன்னடக்க
ஆகாச	வாணம்	அதிர	முழங்கிவரும்
சூரிய	வாணம்	துவண்டாடி	வீசிவரும்
மாப்பிள்ளைக்கு	மைத்துனர்	வாவாஎன்று	தானழைத்து
வெகுஜனத்	துடனே	விடுதியில்	போயிறங்கி
நாழியரிசிக்	கூடை	நன்றாக	முன்னனுப்பி
பொட்டிகளும்	போழைகளும்	பொன்னுகளும்	சீப்புகளும்
பட்டுமணி	நகையும்	பாக்கியமோர்	மாங்கல்யம்
திட்டமுடன்	மங்கையர்க்கு	திருப்பூட்டப்	போகிறோமென்று
அன்ன	நடையார்கள்	அருமைபெற்ற	பெரியோர்கள்
பொன்னுவளைக்	கையதனாலே	பாழைமுடிதான்	ஏந்தி
இன்னும்	சிறுநீர்	ஏந்திழையோர்	சூழ்ந்துவர
நாட்டில்	உள்ளசீர்சிறப்பு	நாங்கள்	கொண்டுவந்தோமென்று
கொண்டுவந்து	உள்புகுந்தார்	கொம்பனையர்	மாளிகையார்
கொண்டுவந்த	பொன்முடிப்பை	கொடுத்துச்	செலுத்துமென்றார்

கன்னியர்	எல்லவரும்	கண்டு	மனமகிழ்ந்து
பொன்பூட்ட	வந்தவர்க்கு	பூதக்கலம்	தானனுப்பி
செங்கையினாலே	செகப்	பிட்ட	இருவரும்
சாப்பிட்டுப்	பசியாறி	சந்தோஷம்	ஆகி
ஆம்ளங்கள்	பெண்ணை	அலங்கரித்து	குலம்கோதி
மாமன்எடுத்து	மணவாளன்	பக்கம்	வைத்து
ஊட்டுமென்றார்	சாதம்	உடுத்துமென்றார்	பட்டாடை
பூட்டுமென்றார்	பொன்னெடுத்து	பெண்ணாத்திருக்	கழுத்தில்
ஆரமணிவார்கள்	அழகுரத்தின	ஜோதி	மின்ன
மாணிக்கம்போல்	மாங்கல்யம்	வைடூரியம்போல்	திருப்பூட்டி
கலம்பெரிய	அரிசிதன்னில்	கைகோர்த்து	முன்னிருத்தி
சிங்காரமான	தெய்வச்சபை தனிலே	கங்கா	குலம்விளங்க
கம்பர்சொன்ன	வாக்கியங்கள்	மங்களமும்	கன்னிசொல்ல
வாத்தியம் எல்லாம்	அதிர்ந்துமுழங்க	மறையோர்கள்	வேதம்சொல்ல
வாத்தியங்கள்	தான்அடங்க	பந்தல்	கிளரி
பாக்கிலைவழங்கி	மேகமாஞ்சள்	மிஞ்சிகள்	பூத்தி
பாகமாஞ்சள்	பந்தங்கள் பிடித்திட	ஆடுவான்	பாடுவான்
ஆலாத்திக்குட்	படுவான்	தேடிவந்து	கைமுகைந்து
சிலாஎன்ற	பேர்களுக்கு	மாமனார் கொடுக்கும்	கேளுமென்று
கட்டுமாடு	கவலைப்பசு	கட்டுக்கிடாரி	பிரிவைகள்ஆடு
மாப்பிள்ளை	ஊர்காணி	ஆட்சிக்குவட்ட கலம்	செம்புடனே
குதிரையோர்	பல்லாக்கு	குறையாத செல்வமும்	எல்லாச்சீரும்
ஏர்வையாய்க்	கொடுத்தும்	கைக்கு	நீர்வார்த்து
அம்மி	மிதித்து	அருந்ததியைத் தான்	பார்த்து
ஆல்போல்	கிளைகிளைத்து	அறுகதுபோல்	வேரூன்றி
மூங்கில்போல்	கிளைகிளைத்து	முசியாமல்	வாழ்ந்திருக்க
செல்வம்	செழித்திருக்க	தீர்க்காயுளாய்	வாழ்ந்திருக்க
பார்த்த	ஜனம்அத்தனை	பாக்கியம்	பெற்றிருக்க
இருந்த	பெரியோர் களெல்லாம்	இனியதுபோல்	வாழ்ந்திருக்க

க. பழனி நாவிதன்

(பழனி பண்டிதன்)

கீர நத்தம்

APPENDIX II

அறுக மணம் எடுக்கும்போது சீர்க்காரர் சொல்வது.

(1) " திங்கட்குடையுடைய சேரனும் சோழனும் பாண்டியனும்
மங்கைக்கு அறுகிட வந்து நின்றார் மணப்பந்தலிலே
சங்கொக்க வெண் குருத்தீன்று பச்சோலை சலசலத்து
நுங்குக்கண் முற்றி அடிக்கண் சிவந்து
பங்குக்கு மூன்றுபழம் தரவேண்டும் பாரப்பணம் துண்டமே "

மாப்பிள்ளைக்கு.

(2) ஆயன்பதியில் அரன்பதிவந்து உற்ற அழக
மாயன் ஊதுங் கருவியாலும் தூயமணிக்
குன்றுபோல் வீற்றிருக்கும் குவிமுலையாள் தன்னுடனே
இன்றுபோல் என்றும் இரு.

மணப்பெண்ணுக்கு.

(3) கணவனே தெய்வம் கருத்ததனில் வைப்பாய் '
குணமலி தார்க் குழலி மாதே குணம் உடைய
காந்தன் மகிழக் கலந்துவிளையாடத் திரு
வேந்தர் எடுத்தார் அறுகு.

JAINISM IN TONDAIMANDALAM

By

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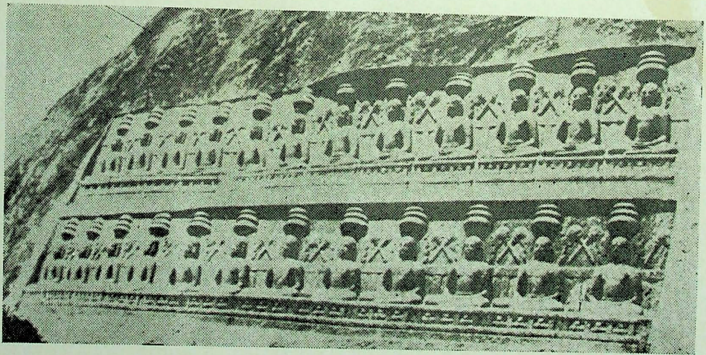
Introduction :

Jainism and Buddhism, the two non-Vedic faiths that had their birth in a far corner of North India had reached South India in the course of four centuries. The advent of Buddhism in South India and Ceylon, according to the Buddhist tradition, took place during Asoka's time. He sent his son Mahinda to Ceylon to effect eonversion of the Ceylon king Tissa and his people. Mahinda passed through Kāveripumpattinam. Jainism, which is admittedly an older faith, entered the South a little earlier during the time of Asoka's grand-father Chandragupta Maurya. The advent of Jain monks to the South is graphically described in a 9th century inscription at Sravanabelagola, Mysore. According to it, the last of the Sruta Kevalins Bhadrabāhu svāmi foretold the impending severe famine in Ujjain and "led the whole Jaina Sangha to the South". Chandra Gupta the contemporary Mauryan emperor who was a Jain and a disciple of Bhadrabāhu abdicated his throne in favour of his son and joined his *guru* and reached Sravanabelagola Bhadrabāhu sent out emissaries under the leadership of one *Visākhamuni* to the southerly lands of the Chōla and Pāndya countries to spread the Jain faith. Later, he performed *Sallekhana* penance and gave up his life. Chandra Gupta did likewise after 12 years. These incidents are related in the work called *Brihat-Kathā Kōsam*, written in the 10th century by Harisena and later traditional works of the Jains. There is a temple named *Chandragupta Basti* at Sravana-belagola datable to the 10th century. There are sculptural panels depicting the incidents connected with this Jain migration. Thus, we can say that Jainism entered South sometime around 300 B. C. and from Sravanabelagola in Mysore, it made its further thrust into the Tamil country. The successors of Bhadrabāhu are also mentioned in the Sravanabelagola inscription, one of them being the *Samantabhadra*, the famous Digambara writer of the 2nd century A. D. According to the inscription, he made extensive tours

in the Maghada, Malva, Sindhu etc. His visit to Kāñchi is especially mentioned. The later Jain work also mentions Samantabhadra's activity at Kāñchi in spreading the Jain faith.

Not only did Jainism come earlier to the south but it was also undoubtedly more popular than Buddhism throughout. It is interesting to note in this connection that while in Andhra, it wa Buddhism which was very popular with its leading centres like Amaravati, Nāgārjunakonda, Battiprolu, Salihundam, Jaggeyapetta etc., etc., it was Jainism which captivated the people of the Karnātaka, Kalinga and Tamil Nādu. Except the mention of a few Buddhist poets like Ilam Bodiyar. the earlier Tamil literature is very reticent about Buddhism. Only during the time of the *Manimēkhalai* Buddhism began to have some influence and that too was restricted to a few centres like Kāñchi, Kāveripūmpattinam and later Nāgapattinam. But Jainism, on the other hand, penetrated into the heart of the Tamil country and its influence spread to even remote villages all over Tamil Nadu. The distribution of numerous Jain caverns and beds with early Brahmi inscriptions found in such out-of-the way hills and villages in the southern districts of Tamil Nadu clearly testify to the popularity of the faith and its hold on the masses. Because of this popularity of Jainism, *Tevaram* hymners like Sambandar were particularly severe in their attack on Jainism. In his *padikam* on Madurai temple, Sambandar refers to the colony of Jain monks at Ānamalai and accuses them of spreading the unorthodox and evil practices.[1] The *Periapurānam* and later Temple chronicles contain stories of persecution of the Jains at places like Madurai and Tiruvottur (in N. Arcot Dt.) These stories again go to show that Jainism was a powerful and deep-rooted force in Tamil Nadu. From the beginning, the Jain ascetics adapted themselves well to the local conditions and identified themselves with the lowly and the masses. They put themselves in the vanguard of the literary development and have left indelible mark on Tamil literature, grammar, philosophy, religion and art. In *Valayāpāti*, *Kundalakēsi*, *Perumgathai* and *Jīvakachintāmani* are some of the well-known masterpieces of Jain contribution to Tamil literature. Their contributions to the field of Tamil grammar, were outstanding; *Yapperungalam* and *Yapparungalakkārigai*, two authoritative works were composed by Amritasāgara, a Jain ascetic of 10th century who hailed from Tondaimandalam. The latter work was commented on by another Jain ascetic Gunasāgara. Another

1. ஆனைமாமலை யாதியாய விடங்களிற்பல வல்லல்சேர் ஈனர்கட்கு



SIRUKADAMBUR (S. ARCOT DISTRICT):
TWENTY FOUR TĪRHANKARAS

grammar work, *Neminādam* was written by Gunavīra Panditar (12th century) and it was dedicated to *Neminādam* residing at Mylapore. Another Jain author wrote the famous work *Nannūl* for which a Jain grammarian of Mylapore wrote a commentary.

Thus, the contributions of the Jains to the corpus of Tamil literature and grammar are remarkable and spread over centuries. The Jain influence on Tamil people, their thoughts, and manners are gleaned from literature and inscriptions. Though Jainism, like Buddhism, received a set-back during the days of the Ālvars and Nāyanmārs, it did not fall or disappear. It continued to play its part, though in a limited sphere in later times also.

B. Karnataka region - Source of Jain Influence:

The tradition of Badrabāhu and his disciples cited above clearly points to the spread of Jain faith from the Sravanabelagola region in Mysore country to Tamil Nadu. Tondaimandalam and to a certain extent, the Kongu country being the neighbourly tracts to the Karnātaka were among the first to receive cultural impulses travelling from the north and north-western directions. Right from the Neolithic times, the tendency of cultural movements from the Karnātaka region have entered Tamil Nadu through the Tondaimandalam region. This region was indeed a contact zone with the north and north-westerly tracts. This is seen in the spread of Jain faith into the Tamil country, Kāñchi was probably one of the early centres where different faiths have competed for wider recognition. The works like the "*Manimēkhalai*" and the later *Mattavilāsapraharana* clearly inform us about the multi-religious character of the population of Kāñchi, It was a veritable religious cauldron or a melting pot. It is exactly in this context we have to view Samantabhadra's frequent visits to Kāñchi mentioned in the Sravanabelagola inscriptions. After him, a large number of Jain *munis* took up the work of proselytisation. They gained considerable influence and one of them by name *Akalanka*, according to the Jain accounts, confuted the Buddhists at Kāñchi and thereby procured their expulsion from South India.[1] This may be taken as an exaggerated accont fo the Jainism gaininc greater following.

1. M. S. Ramaswami Ayyangār, *Studies in South Indian Jainism* 1922, p. 31.

Akalanka Asiriyar is said to have stayed in the village of Tiruppanambūr, 10 miles from Kanchi. There is an old Jain temple where the feet of Akalanka carved on a stone is worshipped,

C. Kalabhra Interregnum - Rise in Jain influence :

During the so-called Kalabhra interregnum in Tamil country, Jainism seems to have received considerable additional strength. According to the *Periapuranam*, they were the Jains who overran the Tamil country and disturbed the established political and religious institutions. Epigraphical evidence is also available to connect them with the Sravanabelagola area which was a strong Jaina centre. The Kalabhra king Achyuta Vikkanta patronised Buddhism and Jainism. The author of the Buddhist work *Abhidam-mavatara* mentions his patronage. Similarly, the Jain author Amrita-sāgara (of 10th century) quotes verses in praise of him. Another notable pioneer act in this period was the establishment of *Dravida mūla Sangha* at Madurai by Vajra Nandi, disciple of Pujyapāda in Vikrama era 526-A.D. 470.[1] Indeed from this time upto the period of revivalist movement of the Hindu reformers we can say was the best period for Jainism (and Buddhism). It was during this time Jainism became so influential as to have the ruling Pandyan King Ninrasīr Nedumāran and Pallava King Mahendra in its fold and to become almost the State creed.[2] That is why the reconversion of these two kings back to the Hindu fold by the *Tevaram* hymners are hailed by Sekkilār as a great triumph and a turning point. Sambandar's hymns indicate the tremendous hold that Jainism had. His *padikam* on Madurai is well known. His *padikam* on Tiruvottur in North Arcot clearly shows that it was once a big Jain colony. Similarly, the *Tevaram* hymns on Mylāpore, Kāñchi, Tiruvadigai, Tiruppadiripuliyūr indicate the same trend. After the proselitising activities of Ālvars and Nāyanmārs the influence of Jainism began to decline; but unlike Buddhism, Jainism did not fall or disappear. It continued to flourish and even receive sustenance from the neighbouring States, especially Mysore. We will revert to this later.

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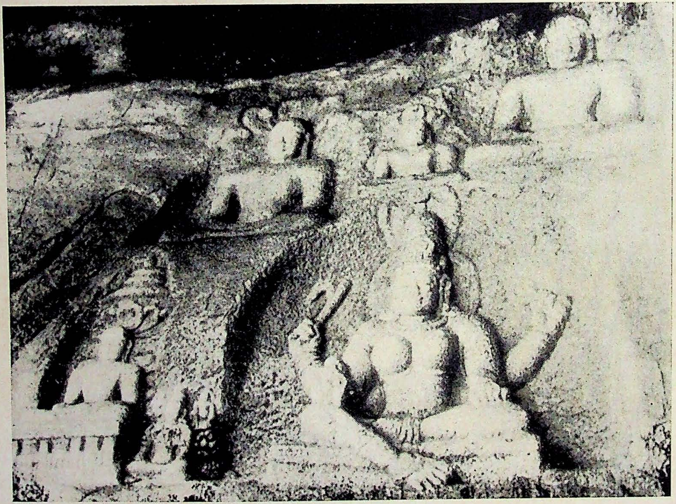
1. An inscription from Mysore mentions *Dramila Sangama* and within it the *Nandi-Sangam* (E. C. V. 121).

2. It was during this time the Jain Simhanandi laid the foundation of the Ganga Kingdom. Kings like Durvinita, Mushkare made Jainism the State religion.



VALLIMALAI (N. ARCOT DISTRICT) :

TIRUMALAI :
JAIN TĪNTHANKARA (CIRCA 11TH CENTURY A. D.)

D. Early Jain centres in Tondaimandalam :

1. *Tirunādankunru* : Near Senji in South Arcot district:— There are early inscriptions of Brahmi charactsrs, akin to those found in the Jain beds at Madurai, datable to circa 300 A. D.[1] They mention that Jain Muni Chandranandi-āsiriyar performed *Sallēkhana* sacrifice after 57 days.

2. *Tiruppādiripuliyūr* (Cuddalore) : The *Lokavibhaga*, the Sanskrit work on the Jain cosmography, says in its preamble that the work was translated by Sarvanandi in the village of Pātalika (Pataliputra or Tirupādirippuliyūr) in Saka 380 i.e. A.D. 458.[2]

3. *Tirupparuttikunru Pallankōvil copper plate grant of Simha varman (c. A. D. 550).* Next reference in point of time is the recently discovered Pallankoil copper plate[3] grant of Simhavarman datable to A. D. 550. It gives very interesting details about the Jain settlements at T. Paruttikunru near Kāñchi. It records the grant by the Pallava King Simhavarman of the village Amanserkkai in Perunagar-nadu as Pallichandam to the Jain teacher (Kuravar) *Vajra - Nandi* of Paruttikunru. The copper plate describes Paruttikunru as the *Dharma - tirtha* or holy place of the Lord Sri Vardhamāna. There was the Jain monastic unit in assembly named *Nandi - Sangha*, in which lived a horde of virtuous teachers, one of whom was Vajranandi well-versed in all sacred literature. The king gave this village called *Sramanāsrama* (hermitage) for the worship of the groups of Jinendras and Munindras.

From this copper plate it is clear that the temple of Sri Vardhamana Mahavira at Paruttikunru was considered as a sacred place for the Jains even in the 6th century A. D. There was a hermitage and a monastery of the Nandi-sangha. The reference to this Saugha is very important. The Jain ascetics formed themselves into various Sanghas or monastic orders for effective propagation of the faith. Four types of Sanghas are mentioned among the

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1. I. Mahadevan, *Corpus of Tamil Brahmi Inscriptions.*

2. *Mysore Arch. Report* 1909-10, p. 45.

3. T. N. Subramaniam-*Pallamkōil Jain copper plate* - Transactions of Archeological Society, 1958-59.

Digambara Jains of the South (1) Nandi (2) Sēna (3) Dēva and (4) Simha.[1] Among these the Nandi Sangha seems to have been the most popular one in Tamil Nadu. The presiding teacher of the Sangha had the name of the *Palli* as his prefix e.g. Vajranandi. Later inscriptions from Tiruparuttikunru show that the Nandi-sangha was continued to be there for long under a succession of teachers among whom many names like Chandrakirti, Ananta Vīrya Vāmana etc. Pushpasēna etc., occur.

4. *Vaḻḻimalai : Ganga influence :* In the western Tondaimandalam in the North Arcot region the Jain influence from the Karnātaka country continued to have its hold for a long time. The Ganga kings particularly were great patrons of Jainism and did great many services to Sravanabelagola. One of the Ganga kings Rājamalla I (A. D.) (817—828) founded the Jain cave at Vaḻḻimalai. We have his Kannada inscriptions and also the sculptures of Jain saints like Ajjanandi Baṭṭārar and also Devasēna Baṭṭārar disciple of Pavanandi Battārar.[2]

5. *Sāttamangalam* : At Sāttamangalam near Vandavāsi (South Arcot district) there is the Jain temple of Chandranātha Tirthankara. Inscription belonging to Nandivarman II 14th year, dated A. D. 747 and 55th year (A. D. 787) refer to the gifts for feeding Jain ascetics. Probably a *paḻḻi* was attached to the temple. Both the temple and the *paḻḻi* were renovated by a lady named Mandavi, during the time of Kampavarman. She added a *mūkhamandapa* to and also built a temple for *Yaksha bhaṭṭāri*. An inscription of 10th year of Rājarāja I mentions the Jain temple as Vamala-Sri-yā-ya-Tīrtha-palli.[3]

6. *Tiruppānmalai* : In the same district, in the village of Vilapakkam at the Panchapāndavarmalai, and called in the inscription as Tiruppanmalai, there was an important Jain colony even during the time of Pallava king Nandivarman. There are figures of Yakshi, Nāganandi and Jaina Tīrthankaras which are all mentioned in the inscriptions. Nandivarman's 50th year inscription (A. D. 781) states that one Narayanan, the disciple of Nāganandi

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1. Sambandar refers to them in his *Tēvaram*.
2. E. I. IV, p. 140.
3. M. D. Sampath, *Jaina Insc of Sāttamangalam in Seminar on Inscriptions*, Ed. by R. Nāgaswami (1968), p. 157 ff.

carved the sculpture of Pon-iyakkiar. The female deity is sttended by the preceptor Nāganandi.

From Parāntaka Chōla's inscriptions at the same place we come to know that during the first half of 10th century, the Jain monastery was presided over by one Arishtanemi-pidārar of Tiruppānmalai. We also learn that there was a nunnery (*peṇ-paḷḷi*). One of the female disciples by name Pattinikkuratiyar sunk a well for the *paḷḷi*.

An inscription of Rājarāja I at the same place informs us of the *palli-chandam* grant of Iladamādeviyār, queen of the Lātarājar Vīra Chōla.[1]

Yakshi - worship : The reference to the worship of Pon - Iyakkiar in Ponni-Yakshi at Jain centres is important as it shows the growing popularity of the Yakshi-cult. Pon-Iyakki was perhaps the Jain Goddess Jvālamālini. At Arugadanallur there is the Jain temple for Ponniamman. A place named Iyakkipaṭṭi is mentioned in an inscription in the Siva temple at Tirukkoilur.[2] At a place called Ponnur in North Arcot District inside the temple for Ādinatha, there is the sculpture of Jvālamālini (Iyakki) which has become popular object of worship.

Other Important Jain centres :

7. Anandamangalam in Chingleput district seems to have been another early Jain site. The main Tirthankara is Ananta-Tirthankara after whom the village is named. An inscription of Parāntaka's 31st year datable to A. D. 945 informs us that there was here, a monastery named *Jinagiripaḷḷi*. One Varadamāna Periadigal made endowment for feeding the Jain devotees everyday.[3]

An inscription of 9th century at Kiraipakkam (Chingleput district) mentions the existence of a Jain temple named *Desavallabha Jinālayam* on the north of the village. It was constructed by one Amaraguru disciple of Kumuliganattu Yapanīya Sangam [4]

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1. V. Venkayya : *Jain Inscn. at Pañchapāndavarmalai*, E.I. IV, p. 136 ff.
2. S. I. I. VIII, No. 889.
3. 430 of 1922,
4. 22 of 1934-35.

8. *Tirumalai* : Tirumalai in Polur taluk of North Arcot District was a sacred place for the Jains. It became important especially in the early Chōla period. It is here that we have the biggest Jain image in the Tamil country—about 16½ feet tall image of Nemirātha. The influence of Sravanabelagola is obvious. From an inscription at the place, we learn that the temple at Tirumalai was known as *Kundavai jinālayam* named after the Chola Queen Kundavai.[1]

Here we get a number of sculptures with inscriptions recording the names of the donors.

(1) Arishtanēmi Āchāryar, disciple of Tirumalai Paravati malla of Kadaikoṭṭūr set up an image.

(2) Another set up by Nallethāḷ, daughter of Pon-nandi.

(3) Pallava queens Chinnarajan and Iḷaya-maṇimangai endowed temples.

9. *Kadaikottūr* (North Arcot district) : This village is mentioned in the Udaiyendriram plates of Prithvipati II, as an old Jain centre. It mentions the two paṭṭis Vidyādara-paṭṭi and Devapaṭṭi as the *Paḷḷi-chandam* of old (Palam-paḷḷi-chandam) and had been formerly enjoyed by Digambaras.[2]

The inscrip ion at Tirumalai, cited above, mentions Arishtanemi āchārya as the disciple of Tirumalai Paravatimalla of Kadaikottur.

But the lands of the Jains seem to have been expropriated during the Nandivarman Pallavamalla period. His Udayendiram plates mention that the king expropriated the lands of the others whose observances were not in accordance with the dharma.[3]

0. *Pallichandal*, In TirukKoilur taluk of South Arcot district was a Jain settlement during the early Chola times. A record of Parāntaka I makes provisions for the protection of a lake belonging to the Jain paḷḷi named *Valaiyūr-nāṭṭu Perumpaḷḷi*. The same palli was earlier known as *Gandarādiiya-Perumpaḷḷi* presided over

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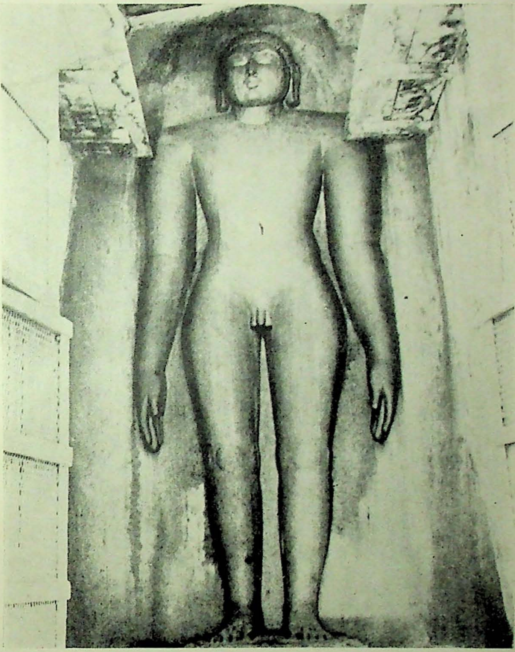
1. S. I. I. III, No. 92 - 98 etc.
2. S. I. I. II, :84 - 86.
3. *Ibid*, p. 368.



TIRUMALAI (N. ARCOT DISTRICT):
NĒMINĀTHA (CIRCA 11TH CENTURY (A.D.):

TIRUMALAI :
BĀHUBALI (CIRCA 9TH CENTURY A.D.)

by Nemiradar.[1] From this we can deduce that the Jains showed their regard for the ruling Chola king by naming their *Pallis* after them even as the Saivites and Vaishnavites did (e. g. *Rajarajesvaram* and *Sundara Chōla-vinnagaram*).

11. *Tirunarunkondai* in the same taluk seems to have been an active centre of Jainism during the Chōla times. There are temples for Pārovanathar and Chandiranāthar. There was also a palli named *Nārpattennāyiraperumpalli* to which one of the chieftains of Kulottunga gave some tax exemptions.[2]

During the time of Rājarāja III, two monasteries are mentioned *Kilapalli* and *Melaipalli*.

12. *Mylapore* : Mylāpore in Madras city was another place where the Jains had some hold. Sambandar in his famous *Pumpāvai Padikam* sung in Mylāpore mentions that the miracle he performed was witnessed by the Buddhists and Jains. That there was a temple for Nēminātha at Mylapore is amply borne out by literature Gunavīra-punditar in his grammar work *Neminādam* dedicates it to 'Nemināṭha of Teñmayilāpuri'. Avirodhālvār, a Jain poet of 14th century has composed 103 verses in praise of Nēminatha of Mylapore. The latter was also known as Mayilanāthar or Lord of Mylapore. The Jain author of the commentary on *Nannul* was a native of Mylapore and he called himself as Mayilaināthar. Jain sculptures in-cluding one of Parsvanātha were unearthed in the excavations in San Thome by the Archaeological Survey of India in 1923. This clearly confirms the literary evidence. The image of Nēmināṭha, was, however, removed to Sittāmur, a flourishing Jain settlement near Senji in South Arcot District.[3]

Many more places have Jain assoeiations either in the form of temples or indirect references to the existence of pallis. At Tondur, near Tindivanam, there was a Jain *palli* named *Valuvāmoli-perumpalli* which was one time under the charge of Vajrasinga

1. 448 of 1937 - 38 ; p. 89.
2. 381 - 383 of 1901.
3. K. V. Raman, *Jain Vestiges around Madras*, QJMS, XLIX No. 2.

Ilamperumānadigal.[1] At Perumandur in the same taluk, there is a temple for Chandranādar which is referred to in the inscriptions as *Ravikula - Sundaraperumpaḷḷi.*[2] Near Madurāntakam, recently a hill with Jain sculptures and Vaṭṭeḷuttu inscriptions has been discovered. At Salukki near Vandavāsi an inscription denotes the existence of a Jain monastery by name *Virakesaraperumpaḷḷi.* At Pundi, near Arani in North Arcot Dt. there was the *Vira-vira-Jinālayam,* built at the instance of the Jain monk Ponni-nādhar.[3]

Besides, there are numerous places called Amanampakkam, Paḷḷichandal etc., which show Jain association. It is to be noted that within Tamil Nadu and indeed within Tondaimandalam, it is the North Arcot region which has the greatest concentration of Jain settlemente and sites. The Jain religion is now a thing of the past here. It still has hold on sizable section of the population here. This was undoubtedly due to its proximity to the Ganga country where Jainism had a powerful impact as seen from places like Sravanabelagola etc.

Jain temples and Jain icons in this region have not been studied in detail. There are good specimens of Jain paintings, at Tiruparuttikuṉram, Tirumalai etc. Those at Tirupparuttikuṉram have been noticed carefully.[4] but the vestiges in other places are yet tō receive the attention of the scholars.

Thus Jainism has had a chequered and interesting vicissitudes in Tondaimandalam. The area is studded by ancient and mediaeval centres of Jainism, many of which are still under active worship. A detailed and well documented history of these Jain centres is to be undertaken to do full justice to them.

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1. ARE, 1934 - 35 ;
2. M. S. Venkataswami, Samanamum Tamilum, p. 121.
3. Rangāchārya Top List I, p. 56.
4. T. N. Ramachandran, *op. cit.*

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3. K. V. Rāman, *The Early History of the Madras Region* (1959.)

4. T. N. Rāmachandran, *Tirupparuttikunram and its temples*, Madras, (1934.)

5. T. N. Subramaniam. *Pallankoil Jain copper-plate*, Transactions of Archeologicol Society of South India.

6. K. R. Srinivāsan, *Cave temples of Pallavas* (1954,)

7. Venkayya: *Jain Inscriptions at Panchapāndavarmalai* E. I. IV.

8. K. A. Nilakanta Sastri, *A History of South India.*

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10. P. B. Desai, *Jainism in South India,*

THUNJINĀR

By

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The mere recording of day-to-day events in the life of a nation—the battles, victories, defeats, annexation of territories, collection of taxes, putting-up of buildings, celebrations, demonstrations etc —will not suffice to give the world a full and clear picture of the real history and character of that nation. All such memoirs may be utilised by eminent historians for discussion about and discovery of the social and cultural side of that particulat nation. But that task will become more easy and light for the historians if that country had produced a mul itude of literature of different types during various ages. The character and intellectual maturity of a people are reflected in their literature and if realism, buttressed with historical events and persons, happens to be the pattern of the creative genius of writers, it is all the more useful. Such creations can be deemed as historical records throwing authentic light on the ages of their first appearance. Tamizhagam or Tamil country is proud enough to possess such rich heritage of the hoary past. The main and vital feature of that treasure happens to be the absence of irrational and fantastic imagination. Vivid portrayal of the psychological aspect of life and public activities in different fields are to be seen everywhere. Such ancient Tamil works which are available to us are called the Sangam Literature (i. e.) Literature produced by poets and approved by the three Sangams that existed in the pre-christian era during three different periods,

2. Sangams were academies of poets who pursued different professions, but, with a natural zeal and urge for literary activities, created works on various subjects. They had their headquarters at *Mathurai*, (மதுரை), *Kapatapuram* (கபாடபுரம்), etc. under the patronage of the Pandiyan emperors. Many rulers too were men of letters and members of that academy, Periodically the academy met, when new creations were discussed and with the approval of the members were released for the public use and learning. The convention was so deep rooted that the works which did not pass through the academy or Sangam, however great and influential the authors were in other fields, did not see the light of the day. As the

academy was the only one of that nature and widely representative in composition, Sangam literature happens to be the beacon of light on the real life and character of Tamilnād in the pre-Christion epoch.

3. As is the case with every nation of greatness and fame, crumbling down after the zenith, so also in Tamilnādu, degeneration had set in by the dawn of the Christian era. The great deluges, foreigner's cruel activities, foolish vandalism etc. have destroyed the solid physical evidence of the greatness of the ancient Tamils, but a few pieces of literature conveyed from memory through mouth, rather unwritten because of fear for the wrath of the aliens and enemies, are the imperishable living evidence. For many centuries these also had been lying hidden, so much so, no other literary work till to-day has ever been produced after the model of any one of the Sangam works.

4. Such of the Sangam works available to-day in print, are classified into two big groups. The major group consists of eighteen works: *ten Idylls* and *eight anthologies*. The minor group goes by the name of *Patinenkeezhkkanakku* (பதினெண்கீழ்க் கணக்கு) consisting of eighteen works from the pen of eighteen different authors.

5. *Tirukkural* (திருக்குறள்), the contents of which are universal truths enunciated in such a way as are acceptable to all who have access to that, either directly or through the translations, is also classified as one of the eighteen works of the minor group. But this is disputed by some scholars on the basis of controversy of chronology. Here we need not indulge in the discussion of the age of *Tirukkural*. But we should not forget that *Tirukkural* had influenced almost every author of the Sangam age and in all the Sangam poems one will meet with ideas of the same pattern found in *Tirukkural* and sometimes with the very same words even. So it can be easily deduced that *Tirukkural* is a good repository of the etymology of the Sangam age. The meaning of words is identical. With this background an attempt is made here to remove the veil of misconception regarding the word *Thuñjinār* (துஞ்சினர்) and present the correct meaning of one *Tirukkural* ! couplet wherein this word occurs: *thuñjnār ceththārin verallar egñanrum* துஞ்சினர் செத்தாரின் வேறல்லர் எஞ்ஞான்றும் *nanjunbār kallunbavar* நஞ்சுண்பார் கள்ளுண் பவர்

6. One of the eight anthologies of the Sangam age is *Puṛanāṉuṛu* (புறநானூறு) dealing with events of public life of Tamilnad. In all the major eighteen works, at the end of every poem, there are a few sentences in the form of foot-notes giving out the grammatical significance as well as the context and main idea of the poem; in ***Puṛanāṉuṛu*** in about thirty such notes, there is found the word ***thuñjiya*** (துஞ்சிய), like *chōzhan kulamuṛṛathu thuñjiya kiḷḷi vaḷavan*, ***Pāndiyan*** *Kooḍakārathu thuñjiya Māran vazhuthi*, *chitṛṛambalatu* ***thuñiiya*** *nanmāṛan* etc. சோழன் குளமுற்றத்துத் துஞ்சிய கிள்ளி வளவன் பாண்டியன் கூடகாரத்துத் துஞ்சிய மாறன் வழுதி சிற்றம்பலத்துத் துஞ்கிய நன்மாறன்.

7. In all such places somehow scholars have believed that the word *thuñjiya* meant 'dead'. The historians who wrote about South India, on the evidence of Tamil literature, have accepted this interpretation and written that the kings mentioned in such contexts, died in those places. But, strangely enough, there is one omission. Neither the Tamil scholars nor the historians have taken the pains to explain the significance of these remarks annexed at the end of the poems and as to why the particular places had been attached to the death of the various kings and why the authors of such explanatory notes singled out the death-place of the king referred to and placed it as the attributive phrase and, that too, in a context wherein nothing is mentioned about either the illness or death of that benefactor except the valiant deeds and munificence. This misconception can be excused in the case of historians who could not have had first hand knowledge of Tamil literature some decades ago. But what about the Tamil scholars? Probably they would have interpreted in that way, having in mind the usage of that word in some places in the later literature in a figurative manner.

8. Let us see how the word had been used in the days when the Sangam poems came into existence. In all the Sangam literature, in the main text of the poems nowhere is this word found to be used to denote death. The etymon or *pakuthi* (பகுதி) of *thuñjiya* (துஞ்சிய) is *thuñiu* (துஞ்சு). The derivatives will be like *thuñjum* (துஞ்சும்). *thuñiiya* (துஞ்சிய), *thuñjinār* (துஞ்சினார்), *thuñjuvār* துஞ்சுவார்), *thunjā* (துஞ்சா) etc. Some instances may be seen from the texts and examined, without referring to any commentary.

(a) *Naṛṛiṇai* (நற்றிணை) 255:3:- *Kaḍiyudai viyanagar kānavar thuñjār* (கடியுடை வியனகர் கானவர் துஞ்சார்) The big house

is guarded and the jungle folk or foresters living there won't take rest or be idling. They will be ever vigilant.

(b) *Kuṛuntogai* : (குறுந்தொகை) 323:6 & 7 *arivai tholinai thuñjik kāzhintha nāḷivaṇ vāzhum nāle.* (அரிவை தோளிணைத் துஞ்சிக் கழிந்த நாளிவண் வாழும்நாளே) My life time should be counted with only those days which I had spent pleasantly hugging the two shoulders of my wife and embracing her.

(c) *Patitṛuppathu* : (பதிற்றுப் பத்து) 55:4:-*nankala verukkai thuñjum panthal* (நன்கல வெறுக்கை துஞ்சும் பந்தல்) : The shed is full of good ornaments. That wealth is not passing through many hands but lying stored up there and resting.

(d) *Agānānūṛu* (அகநானூறு) 316:4:-*Toongu cētru aḷḷal thuñji.* (தூங்கு சேற்று அள்ளல் துஞ்சி) The buffalo spent pleasant time in the damp marshy place and was taking rest. (then it came out and ate weeds).

(e) *Paripāḍal* : (பரிபாடல்): 8:111:- *maiādumalai muzhakkum thuñjāk kambalai* (மையாடு மலை முழக்கும் துஞ்சாக் கம்பலை):

The mountains wherein light grey clouds settle down. create noise without any recess or intermission. The waterfalls are ever noisily active without rest.

(f) *Maturaikkāñji :* (மதுரைக் காஞ்சி): 643 and 644: *Vayakkaliṛu pārkkum Vayappuli polath thuñjāk kaṇṇar anjāk kolkayar* (வயக்களிறு பார்க்கும் வயப்புலி போலத் துஞ்சாக் கண்ணர் அஞ்சாக் கொள்கையர்): Just like a strong tiger looking for strong boar, the soldiers are possessed of vigilant eyes and non-timid ideals.

(g) *Puṛānānūṛu :* (புற நானூறு): 20:17:-*aṛamthuñjum cengōlaiyē* (அறம் துஞ்சும் செங்கோலையே) Justice is always present in your administration. That is, justice is always kept alive. (Here definitely *thuñjum* (துஞ்சும்) cannot mean non-existant).

73:8:-*thuñju puli idaṛiya chithḍanpola* (துஞ்சு புலி இடறிய சிதடன்போல): Like the blind fool who tumbled over the

tiger taking rest. (Here too 'thuñju' cannot mean 'dead', since a dead tiger won't injure a blind fellow and it will be harmless like a log).

(h) *Cirupañja moolam :* (சிறுபஞ்சமூலம்). 38 : *thozhar il thuñjar* (தோழர் இல் துஞ்சார்) A person of good character and conduct will not take licence and spend nice time with the wife of a friend.

(i) *Puranānuṛu* (புற நானூறு) : 61 : foot notes : *unnānaic collith thunjiya pāṭṭu* : (உண்ணுணைச் சொல்லித் துஞ்சிய பாட்டு.) Without taking the water, uttering this poem, he fainted. (The ceramān (சேரமான்).did not die. Later on he escaped from the prison).

(j) *Aganānūṛu :* (அகநானூறு) 34:8:- *mellidu kavuḷa thuñju puṛam kākkum* : (மெல்லிடு கவுள துஞ்சு புறம் காக்கும்.): The cattle are chewing the cud when taking rest. (Here the cattle should have been definitely not dead nor slept even.)

(k) *Puranānūṛu :* (புறநானூறு) 182 : In the very famous poem of the royal poet, *Kadalul māintha ilamperuvaluti,* (கடலுள் மாய்ந்த இளம்பெரு வழுதி), wherein he enunciates the qualities of the unselfish social workers, the king says that the universe is existing because of the sincere workers who don't reserve anything for themselves but bequeath everything they possess to others. Such persons, he says, '*thuñialum ilar ; piṛar anjuvatu anjip paḷiyenin ulagudan peṛinum koḷḷaḷar; pugaḷenin uyirum kodukkuvar*': துஞ்சலும் இலர் பிறர் அஞ்சுவது அஞ்சிப்பழியெனின் உலகுடன் பெறினும் கொள்ளலர் ; புகழெனின் உயிரும் கொடுக்குவர்.

This the 182nd poem in the anthology *Puṛanānuṛu.* Here we see clearly that *thuñjal* (துஞ்சல்) is not dying or giving away the life as *uyirkoduththal,* (உயிர்கொடுத்தல்), listed in the same poem. The phrase '*thuñjalum ilar*' (துஞ்சலும் இலர்) definitely means—"They deny for themselves even some relaxation".

9. Thus from the above few of the many more contexts, we see **that this word occurs only in connection with different stages of sleep, resting, camping, idling, fainting, enjoyment etc. and does not at all mean death.** Instances can be given in plenty. In Sangam

literature such places are not less than 150 in number and all of them prove that in the Sangam age *thuñju* did not have the connotation—'die'.

10. As was pointed out earlier, the poems which have been preserved and which we are referring to, have been handed down through generations as hearsay only like folk songs, spread in different parts of Tamilnād. Only at a later stage when the Tamilians had overcome the difficult situations and settled down in their new abode, the present *Tamilagam,* (தமிழகம்) and some of their kings had attained supremacy and begun to patronise the literary and cultural activities, these poems came to be searched after, collected classified and compiled into the eighteen major and eighteen minor works. Only when the full collection was divided, the compilers added the notes of explanation and grammatical significance to each poem. At that time the word *thuñju* (துஞ்சு) was widely used probably to mean—'die'. This kind of argument may be put forward by those who insist on that meaning. This argument also, if keenly scrutinised, will lose ground. Already we have seen the foot-note to stanza 61 of *Puṛanānūṛu.* In the 237th poem of the same anthology, the note is also not giving the meaning of death. It is : *veḷimān thuñjuvān thambiyaip paricil kodu ena* (வெளிமான் துஞ்சுவான் தம்பியைப் பரிசில் கொடு என). This means that as *Veḷiman* (வெளிமான்) was lying in his bed and rolling about in a lazy mood, rather relaxing, he felt reluctant to get up and go to the reception hall to receive the poet and honour him with gifts. He instructed his younger brother to receive the poet *Perunchitranār* (பெருஞ்சித்திரனார்) and give him presents. Could a dead king tell his brother anything?

11. According to another note after the 47th poem of the same anthology, poet *Kōvoor kizhār* (கோவூர் கிழார்) has saved the head of another poet by name *Ilanthathan* (இளந்தத்தன்) from being cut off by *Nedunkiḷḷi* (நெடுங்கிள்ளி). Here it is written as *kāriyātṛṛu thuñjiya Nedunkiḷḷi* (காரியாற்றுத்துஞ்சிய நெடுங்கிள்ளி). It means that *Nedunkiḷḷi* (நெடுங்கிள்ளி) had been camping in a place called *Kāriyāṛu* (காரியாறு) where it had happened. It cannot mean that a dead king ordered the chopping off, of the head of a poet, a new comer.

12. In the note for another poem, 58, it is said that a poet by name *Kārikaṇṇanār* (காரிக் கண்ணனார்) of *Kavirippoompattinam* (காவிரிப்பூம் பட்டினம்) had audience with two kings and the two kings are referred as Chozhan *kurāppallith thuñjiya perunthirumā*

valavan (சோழன் குராப்பள்ளித் துஞ்சிய பெருந்திருமா வளவன்) and *Pāndiyan velliyampalaththu thuñjiya peruvaluthi* (பாண்டியன் வெள்ளியம்பலத்துஞ்சிய பெருவழுதி). The two kings had been holidaying in these places and the poet had met them in a common place which, unfortunately, is not mentioned in the note. Or one of the two kings would have gone to the other king on a courtesy call and at that moment the poet could have met them both in the same place. If both the kings were of the same name and family, then at least to avoid confusion, the places where they died could have been used to identify them. But these two belonged to Chola and Pandya families. So here too the word *thuñjiya* could not mean 'dead'. It will mean only holidaying or resting. If it not taken to mean like this, then the question will arise 'why the places of death of the kings are mentioned ?'

13. Another explanation may be advanced : 'The kings had strong faith in Jain principles. They selected those places for giving up their ghost by fasting and meditation, without indulging in other activities! The word palli (பள்ளி) will lead us to this conclusion. But such explanation adds strength only to the fact that the meaning of *thuñjiya* is but *resting*. The kings were fasting and meditating till their end came. During such fasting period, the poet could have met them in the palli. But fasting cannot be a correct context because the poet, according to the poem, advises the two kings to be united for ever and subjugate the other kings. How can we expect a Sangam poet to advise dead or fasting kings to unite, and develop their military valour to crush the enemies !

14. Let us now turn to the 61st poem of *Purananuru*. It is attributed to the mouth of the *Chera* king by name *Kanaikkāl Irumporai* (கணைக்கால் இரும்பொறை) who was put to disgrace by the prison guards when he was a captive of the *Chola* monarch *Chenganān* (செங்கணான்). His self-respect did not allow him to drink the water offered by the prison guards who did not immediately comply with his request for water. He uttered the stanza with zeal and because of acute thirst, swooned. Some other references show that he escaped from the prison through the help of his friends and later on fought with the Chola. In the note to this poem, it is mentioned *Collith thuñjiya pāttu* (சொல்லித் துஞ்சிய பாட்டு). So it is very clear that here *thuñjiya* does not mean dead. A person completely exhausted and about to breath his last, could not be expected to couch his family's honour in such meaningful words and utter them

with wrath and gusto.[17] Certainly the Chera king should have possessed the stamina to bear the thirst still.

15. In all the after-notes of *Puranānūru* poems since the derivative of *thuñju* is invariably in the past tense, a sane question will arise. How can living poets meet the dead kings, present their poems and get reward ? So in all such contexts we have to interpret that the poets, having learnt of the absence of their patrons at the capitals, had gone to their camping or holidaying or convalescing places and presented their poems of felicitation or submitted their requests.

16. If, in later days, this word *thuñju* has come to be employed to mean 'die' also, it is the result of the convention established by some grammarians that gloomy incidents too are to be mentioned in a strain of gaiety, to alleviate the sorrow. So the word '*thuñju*', which mainly means rest and seeondarily, the earlier stage of sleep—light dozing or simply closing the eyes and lying on the bed relaxing—came to be used figuratively in later days.

17. Let us now turn to the *kuṛal stanza* shown before. In *Tirukkuṛal*, poet *Vaḷḷuvār*, as is his custom, has used this word in an unambiguous clear way in its original and real meaning. As if to point out clearly that it is wrong to interpret *thuñju* as 'die', he had made the word *ceththār* (செத்தார்) meaning 'dead persons', stand beside *thuñjinār*. In the chapter on the evils of drinking alcohol, the sixth stanza is as follows:

thuñjinār ceththāṛin verallar engñānṛum
துஞ்சினார் செத்தாரின் வேறல்லர் எஞ்ஞான்றும்

najñubar kāḷḷuṇbavar
நஞ்சுண்பார் கள்ளுண்பவர்.

(Thirukkuṛal - 926).

Commentators like *Parimelazhakar* (பரிமேலழகர்) and *Maṇakkudavar* (மணக்குடவர்) have explained it as follows: 'There are two sets of people. A sleeping person and a dead one are equals. The other set is of a drunkard and one who has taken poison. These two are equals. Just like a sleeping person is not different from the dead, so also a drunkard is not different from the poisoned person ! But *Vaḷḷuvar* would not have meant this. To say that alcohol is poison is ofcourse good. But in this stanza another comparison

also has been drawn. Why? What purpose does it serve? **Further,** such comparison is defective too.

18. At least if the word *uṛaṅginār* (உறங்கினர்) meaning a person in deep sleep, has been employed, we can say that the common factor holds good. But the word *thuñjinar* is used. In the other three places in the whole of *Tirukkuṛaḷ* where, *Vaḷḷuvar* has employed this word in the *Kāmathupal* (காமத்துப் பால்), it means only the sleepless state of lovers pining for their beloved ones, just closing their eyes and dreaming about them. So *Vaḷḷuvar* could not have meant to equalise the person dozing or taking rest with the dead person. Anybody, if dead, does not rise up again. That person becomes inactive. But sleep or dozing is sought after by persons who need rest after hard work so that they can recoup their energy for harder labour, after waking up. From the dozing lazy stage man or any living being emerges out as a brisk one with renewed energy. Sleep invigorates sinews whereas death causes them inactive. So if anybody thinks deeply about the commentaries, it can be clearly seen that *Vaḷḷuvar* had been made such a fool as to equalise sleep and death which are contradictory in the result and effect. Such mistakes should not be left unmended. Let us see what exactly *Vaḷḷuvar* wanted to convey through that couplet.

19. Let us have another look at that stanza. That portion of it '*in veṛallar eñgñanrum*' (இன்வேறல்லர் எஞ்ஞான்றும்) is common to the pairs equalised. We can split the stanza into two. 1. *thuñjinārin veṛallar engñannṛum naṇjunbavar* 2. *ceththarin veṛallar engñanṛum kaḷḷuṇbavar*. 1. துஞ்சினாரின் வேறல்லர் எஞ்ஞான்றும் நஞ்சுண்பவர் 2. செத்தாரின் வேறல்லர் எஞ்ஞான்றும் கள்ளுண்பவர் This kind of splitting the stanza serves the purpose of nearing the heart of the poet who has tried to impress on the evils of drinking. Alcohol, if consumed, is worse than poison. This is stressed. That is what *Vaḷḷuvar* has aimed at by this comparison.

20. But the comparison as found in the stanza and shown above, will seem to be peculiar at first and will raise controversies even. But it will be interesting and certainly will stimulate our thinking and enable us to perceive the right path and understand Vaḷḷuvar's ideas behind this sort of comparison.

21. It is a well known truth and well established fact that *Vaḷḷuvar* has given out ideas acceptable to all men of various religions. It does not mean that he did not have any ideas and

principles of his own, The commendable feature is that he had not decried any faith. He believed in the cycle of births caused by the good or bad deeds of living creatures. He had given a special chapter of ten stanzas on *oozh*. According to him *oozh* is the cosmos. Nothing in this world will be left out without being duly rewarded or punished according to the deserving factor. However much one tries hard to defy or disrupt or overcome the natural order of events (i. e.) *oozh*, at the end, all his strivings will become futile. Only *oozh* will win:

Oozhir peruvali yāvuḷa marronru
ஊழிற் பெருவலி யாவுள மற்றொன்று

Coozhinum tānmun duṛum
சூழினும் தான்முந் துறும்.

(Tirukkuṛaḷ - 380).

So a person takes another birth to reap the fruits of his actions In a particular lifetime.

22. When one dies the body is left behind once for all. In another place *Vaḷḷuvar* says:

Kudambai tanithozhiya putpaṛantaṛṛe
குடம்பை தனித்தொழியப் புட்புறந்தற்றே

udampo duyiridai natpu
உடம்போ டுயிரிடை நட்பு.

(*Stanza* 338)

The bird emerges from the egg after having been hatched and then, never in its life, the bird gets back into the shell of the egg, claiming it as its own original abode. Just like that, is the relationship and contact of the the body and the soul. The soul, when once it leaves a body, never comes back again to it; nor it claims it. The poet has definitely declared this. So, can we expect him, as the commentators tell us, to compare sleep with death ? The Soul carries with it, not the physical possessions but such things which cannot be seen by the naked eyes but only inferred from the consequences of certain actions, that is to say, things like intelligence of certain actions, acquired through experience education and mental development. In the evolution of soul, this kind of spiritual continuity plays a great part. That is why we find

difference among people in wisdom, talents, character and so on. *Vaḷḷuvar* says that the education acquired in one birth, does not stay behind like the body or get itself separated as breath after death but follows at the heels of the Soul and continues in the subsequent birth making the newly born capable of grasping things quickly with advanced maturity of intellect. He says :

orumaikkaṇ thān kaṟṟa kalvi oruvaṟkku
ஒருமைக்கண் தான்கற்ற கல்வி ஒருவற்கு

Ezhumaiyum Emap pudaitu
எழுமையும் ஏமாப் புடைத்து

(Tirukkuṟaḷ - 398).

Education got in one birth, will be a guardian shield to the Soul to combat ignorance or evil mind in the subsequent cycle of births.

23. Taking into consideration *Vaḷḷuvar's* faith in rebirth, let us now look at the stanza and consider the novel comparison. A person whether willingly like Socrates or unwittingly like the modern victims of food poisoning because of of negligence, any way, consuming poison, is sure to die, That person becomes a corpse physically lying like a log of wood without any sense. But what becomes of the Soul which was residing in that abode, with the name of life? It leaves behind the abode, which belonged to the parents who bore the child and brought out that into the world in a particular form. It takes with it, only its own property. in the spiritual sense, the effect of what all the thoughts, speech and action caused by it throughout its stay in this house, to say in the words of *Vaḷḷuvar. thuccil* (துச்சில்), a rented house. So, by the time it gains a new abode. it is already a possessor of certain characteristics which are not gifts or lent by any other person but only its own earnings. *So the Soul, the occupant of the body which consumed poison after leaving it. is in perfect condition without any damage or loss; it is only on the transit.*

24. On the other hand, a person consuming liquor, because of intoxication, loses his conscience, intellect, good conduct character, fame, Dharma etc. Because of the allurement of alcohol, one becomes an addition to it and every time it is consumed, the person becomes morally debased. He is bereft of everything that can help him to better his position. He loses even the status

of a human being. *Valluvar*'s dictum is: '*izhukkam ihinztha pirappā vidum*; (இழுக்கம் இழிந்த பிறப்பால் விடும்) (Tirukkuṛaḷ - 133). By his disorderly behaviour, in the public eye, he is a beast and not a man at all. People do not sympathise with him but scorn at him as an irrational harmful being. There is life in his body. He is moving physically nothing he had lost, of course, his body is not a corpse but it is worse than that, even to his mother's eyes. *Valluvar* says :

eenrāḷ mugaththeyum innāthal.
ஈன்றுள் முகத்தேயும் இன்னுதால்

(Tirukkuṛaḷ - 923).

25. A corpse is respected and honoured as the temple of the holy ghost but the living body of the indecent drunkard is discarded and spurned like dust, dirty and harmful to humanity. Above all the vital and sublime thing, the Soul, pervading the drunkard's body is becoming poorer and weaker day by day and disqualified to enter the form of a human being in the next birth. The human Soul is completely destroyed. Therefore *Kaḷḷunpavar engñānṛum cethārin veṛallar*. (கள்ளுண்பவர் எஞ்ஞான்றும் செத்தாரின் வேறல்லர்). That is what *Valluvar* is emphasising in this stanza.

26. According to the Saiva Siddhanta philosophy, after the death of a person, the Soul takes rest to prepare for the new birth. There will be a gap between the death and the re-birth. That can be considered as a nap and not a deep sleep. The main aim of Vaḷḷuvar is to discourage drunkenness and exhort prohibition. So he conveniently utilises the metaphysical principle of Saiva Siddhanta and makes a suitable comparison of the poisoned person with one who goes for rest in a sanatorium. *Nañjunpavar engñānṛum tuñjinārin veṛallar*. (நஞ்சுண்பவர் எஞ்ஞான்றும் துஞ்சினுரின் வேறல்லர்).

27. Now the real meaning of the stanza can be expounded in the following words :— 'Poison causes the soul along with its earnings, *iruḷ sēr iruvinai* (இருள்சேர் இருவினை), shift to a safe retiring and resting place before entering the cycle of *oozh* or cosmos and pervading a new body in the ensuing birth. But alcohol causes the Soul lose everything good in an ordinary man and perish day by day and finally become a non-entity, unfit even to think of a new abode similar at least in form, to the one it is

staying now in the present birth. Though present in a living body, the soul of a drunkard is really a dead one or even non-existant.

28. From what we have been till now, *thuñjinār* is the keyword in *Tirukkuṛaḷ* to have a correct perception of *Vaḷḷuvar's* mind (i. e.) kavirudhaya. By one stroke *Vaḷḷuvar* has explained the Siddhanta philosophy and by utilising that theory, has, in a dynamic and impressive manner, brought out the worst consequences of liquor consumption. For this purpose he has chosen the word *thuñjinār* in the same meaning it had during the Sangam age and wielded it as a magic wand to refer to the Soul taking rest before sparkling within a new garb. Cautiously guarding ourselves from being carried away by the commentators, if we subject the text of *Vaḷḷuvar's* stanzas to an intellectual intervention, then alone, *Tirukkuṛaḷ* can be properly understood.

TODA GOD NAMES

By

N. MURUGESA MUDALIAR, B.A.

In his monograph 'Possible Sumerian Survivals in Toda Rituals' published in 1951 Prince Peter of Greece has tried to establish the Sumerian origin of the Todas of the Nilgiris by reference to the God names in the Toda rituals. It is not the purpose now to lend support to or to controvert the theory of the Sumerian origin of the Todas but only to examine whether some or all of the God names discovered by Prince Peter have any relation to God names in the surrounding culture and mythology of South India. Before we proceed to take up an examination of this question it will be well to make a brief review of the various theories extant about the origin of the Todas. There is very little archaeological evidence and much less epigraphical, to prove the real origin of these people. Some scholars regard them to be Scythians from an early invasion of India by these Central Asiatic people who got isolated in the Nilgiris for centuries and practised customs like polyandry which were prevalent among the early Āryans. Another theory regards them as descendants of a special caste of royal palanquin bearers of the Kandyan Kings of Ceylon. Some regard the Todas as a lost tribe of Israel because of their distinctive appearance namely heavy features, large hook noses and curly hair and beards. Some give the simple explanation that the Todas were early emigrants from the Northern Kannada tract by the affinity of the modern Toda words to Kannada. Scientifically based discussions of the origin of Todas are found in the writings of W H. R. Rivers and M. B. Emeneau. Rivers traces the antiquity of Todas back to Malabar by drawing similarities between the Toda and Malabar social customs like the giving of a piece of cloth to the bridegroom by the bride, the placing of a piece of cloth on the body of the dead, by the relatives at cremation and the ceremony of 'pulpali' etc. It is also stated that Toda divines prophesy in Malayālam when they are inspired although they know nothing of Malayālam at other times.' Rivers also relies for his theory on the practice among the Todas of placing at the funerals a pole, a 'petti' or box and, an umbrella which all come from

Malabār. Emeneau disputes this theory as in his opinion the parallels between Toda and Malabār customs are more or less common traits of a general South Indian pattern. Emeneau on the other hand connects the Todas with the Kannadigas and, regards the other evidences like the disposition of Toda munds from West to East, the import of sacred buffaloes from the Wynaad and trivial evidence like these, as of no consequence. Dr. Ayyappan regards the funerary monuments like barrows described by Bracks, as those of the ancestors of the Todas. After an actual examination of these relics Dr. Ayyappan regards the terra-cota figurines to have the characteristic Toda beard though not the 'Putkuli'. There are also found figurines of buffaloes which Dr. Ayyappan says "serve to clinch the view regarding the authorship of the barrows". The male figurines which are armed with daggers and shields indicate in Dr. Ayyappan's opinion that the Todas must have been a martial people in the past. The brass bowls found in these graves although they resemble the bowl of gold dug at Ur of the Chaldeas do not help to date the burials of the Nilgiris. As regards the epigraphical evidence the earliest reference to Todas is a Mysore inscription of 1117 A. D. which speaks of a Hoysala general threatening the Todas but the available evidence appears to be on the whole very scanty The recent anthropometric study of the Todas by Baron Von Eicksted considers the Todas to belong to the 'North India' type to which belongs the robust high-statured and light-skinned people like the Sikhs and the Punjābis. Dr. Ayyappan considers that Eicksted has ignored the important characteristic of the Todas namely their high cranial vault which is distinct from the North Indian groups and that there is no justification to club the Todas with them. In his opinion the Todas are more correctly comparable to the long-headed race with high cranial vault, long face and narrow prominent nose which was dominant in the Mohenjo Daro observations and that the Todas should be regarded as a pure proto-Mediterranean type with very little admixture of the proto-Australoid strain. Some anthropologists plāce the Todas in a separate racial category. Dr. Ayyappan also draws the conclusion from a comparison of the resemblances of the Nilgiris burials with those found in Ādichanallur in the extreme south of the Indian Peninsula and at Āsur in Chotanāgpur that there is the possibility that the makers of these monuments in Nilgiris were Dravidian-speaking communities. However he does not discount the possibility of Toda contacts with Sumeria as Indo-Sumerian affinities are among the accepted facts of the Indian and Mesopotomian archaeology. The question is asked whether the Toda God-names

only, are Sumerian or the Todas themselves are of Sumerian in origin. Dr. Ayyappan thinks that it is difficult to believe that the Todas are Sumerians who got lost and lived in isolation in the Nilgiris but that it was more probable that they were the advance party of Dravidian speakers from the west who because of their isolation were not transformed in culture. Most anthropologists are inclined to believe that there are indisputable Sumerian elements in Indian mythology but research in Phonetics and Linguistics have not gone ahead. Although in the middle of the 20th century the question of the origin of the Todas still remains open, the discovery of certain God-names of this ancient people by Prince Peter of Greece opens a wide vista for research particularly in the field of Linguistics and Mythology.

II

Prince Peter regards the resemblance of some of the God names of the Todas to the God names in the the pantheon of the ancient Assyro-Babylonians as a rich vein of considerable information on the origin of the Todas or at any rate of the Sumerian survivals in Toda ritual. He was struck mainly by the name of the principal male deity of the Todas namely 'On' which sounded similar to the principal God of the Sumerians called '*An*', or in the semitised form '*Anu*'. From this strange coincidance he was led to seek similarities or even repetition of Sumerian God names in Toda 'Kwrzams', and by extensive and painstaking enquiry of the chiefs of many Models in the Toda community he has listed 10 names which in his opinion point to the Sumerian connection. These names, besides '*On*', are *Ish-Tar, Innini, Nintud, Mākh, Enlil, or Ellil, Ninlil, Uthu, Sin, Ninkurshag and Nunurtha.* Before proceeding to discuss those God names it is well to say a few words about the Toda religion and Toda language for a proper understanding of the question. Rivers says that the Toda Gods are definitely anthropomorphic beings who are believed to have lived in this world before man's existence. In their belief both man and buffalo were created by the Gods and they picture a time when man, Gods and buffaloes lived together on the Nilgiris hills and the Gods lived the same life as men and ruled over them. In fact, God '*On*' was '*Palol*' to the buffaloes and his son '*Puv*' was '*Palikai - mokh*' and other gods are believed to have filled various dairy offices. The earliest of the Gods '*Pithu*' who was born in a cave and the Todas and many of their buffaloes were created by his son '*On*'

and his wife. Later death came to the God, in the person of *Puv* the son of *On*, and *On* followed *Puv* to the world of the dead called *Amnodor* of which he has since been the ruler. He left behind him as predominant among the deities, *Teikārshi* a Goddess who rules over the Todas. It is to her that the origin of most of the Toda institutions is ascribed and Rivers considers that there is reason to think that she was predominant among the Gods even before *On* went to *Amnodor*. Both Rivers and Prince Peter say that the Todas believe in *Teikarshi* living everywhere although she has a special hill of her own. The Todas have also belief in river gods. One important feature is said to be common to all the hills inhabited by deities which are called 'pons'. Most writers on the Todas have been inclined to suppose that these cairns and burrows were in no way connected with the Todas judging by the Todas indifference to the monuments. Todas who do not allow any one to enter their dairies or even view their contents have allowed strangers to open these cairns. It is most likely that the worship of the dead must have been prevalent and some of the dead must have been deified. For exampie, in the case of *Kwoton* there seems to be little doubt that he was a real man who was deified after mysterious disappearance. There is however little to indicate that ancestor worship has played any part in the evolution of the Toda religion. The Todas also believe that the dead go to another world and return to this world after a long interval as ordinary mortals. This is probably a belief in re-birth very strong in our anclient religion. There is little doubt that the Toda Gods are personifications of the forces of Nature but there is no evidence whatever that any of the Gods are personifications of the Sun or other heavenly bodies. Rivers states that there is no evidence of phallic worship among the Todas although one of the villages among the Kundas is known now as '*Ling Mund*'. The Todas attach no divinity to the *Teus* and *Palōls* although they regard them with reverence. If a Palōl is touched by an ordinary Toda he loses his status to be regarded as a sacred personage but the person who touches incurs no penalty. The sacrilege attaches not to the person who touches the Palōl but to the palōl himself if he persists in performing religious office after the sacrilege. This is quite a different and more rational system of untouchability than that we know of in other parts of the country.

Each Toda clan has got belief in '*Modarchi*' or a ruling deity dwelling in the hill but these deities are not believed to intervene in

clan affairs. The Todas believe that their Gods are not seen by mortals and Rivers remarks that the Todas' attitude to their Gods are quite different from their attitude to heroes made Gods like *Kwoten* and *Kwote*. He also remarks that the idea of God was highly developed among the Todas and he is inclined to believe that a more satisfactory explanation of the Toda deities is, that the people came to the Nilgiris hills with a body of highly developed Gods and that around them had gathered a cluster of legends. The present Toda religion largely consists in the rituals and there is definite evidence of later accretions. Todas are now seen to go to other places like Nanjangud in Mysore and shave their heads like Badagas as an offering to God. Rivers is very definite that the Todas have had a religion of a comparatively high order for a people in such simple circumstances and that during a long period of isolation there has come about an over-development of the ritual aspect of this religion. The performance of the prescribed rites in the due order has become all-essential in all religions and ideas connected with them have suffered. This is shown most clearly in the prayers in which the prayer proper, has gradually come to take a relativelv subordinate position while the importance of the 'Kwarzam' by which the sacred objects of the dairy are mentioned has been magnified. It is remarkable however, that we find among the Todas no clear traces of Totemism of those ideas connected with Totemism. It is true however that one animal has become so predominently sacred and the Todas must have come to the Nilgiri hills with the cult of the buffaloe or other milk giving animal. It is not clear however why buffaloes have become so sacred and not the cow, which is venerated in the surrounding country. But the importance given to the milking animal bears a close resemblance to the importance attached to the products of the cow which are held to be sacred and loved by Siva in the Saivaite religion. Rivers records that these are no doubt signs of influence of later Hinduism on Toda religion and he has found that the Todas worship the following Gods :—

> Nanjundeswaran, whose temple is at Nanjankudi, Mysore, Vettakkāraswāmi, whose temple is at Gudalur. Pulini Bhagavān, whose temple is called Pulinikudi, near Cherambādi, Māri, a female deity in a temple at Mārikudi, Māgāli, another female deity with temple at Kodanād and Kāmudirangan whose temple is near Mettupālayam. We must therefore be careful in not being led away by the later practices of the Todas.

III

We may now pass on to the language of the Todas. Just like the early religion of the Todas, research on the language of the Todas will throw a flood of light on their origin and their God names. The home of the Todas is situated at the junction of the three linguistic tracts of Southern India. In the country on the south and east Tamil is spoken; on the west the language is Malayalam and on the north Kannada. The Todas live at this meeting place of three languages but owing to their isolated position their language is not a blend of them but is very definite and distinctive with characteristics of its own. As a contrast to this, it may be remembered that the Badagas speak a very corrupt form of Kannada while the Todas have only borrowed words from that language without their own language being corrupted apart from phonetic decay common to all languages. Bernard Schmid ascribes 2/3rds of the Toda vocabulary to Tamil but he was unable to attribute the remaining 1/3rd to any particular language. Caldwell believed that the languages of the Todas to be most closely allied to Tamil. Pope considered that the language was originally old Kannada with the addition of a few Tamil forms. In making research on the language of the Todas it must be remembered that the ancient language will linger on only in religious and magical uses and not in the every day speech. There is no doubt that investigators have tried to identify the language of the Todas with the language that they themselves knew. For example, Hunter gives two vocabularies from different courses which he calls Tulu and Toda. There is no doubt that an understanding of the Phonetics of the Toda language is quite necessary for the identification of the language. The difficulty becomes greater on account of the different dialectical variations and also in the adoption of different varieties of languages for different purposes by the Todas. They have got three varieties of sacred languages to be used. There is the 'kwarzam' the word or terms used in prayer and other sacred formulae. There are certain words and phrases peculiar to the dairy, and thirdly, there are certain words called by the Todas as 'teu' language which are only used in the legends of the Gods. Kwarzam is obviously used for the names of Gods in the first portions of the prayers. It is also used in the magical formulae used in the funeral laments. The sacred language used in the dairies is different from the ordinary language for example, when the village dairymen orders one to drink butter milk he says "maj un" while in the *ti* or the dairy, the Palol says

'Kaezwar'and not the usual *ti* word for butter milk '*Mor*'. Very little information has been obtained about the language used by the Todas in the legends of the Gods, and it is in this direction perhaps that Prince Peter of Greece has made some advance over previous information. It would be interesting to get more information of the secret languages of the Todas from the surviving small number of 500 Todas before they become extinct. Todas have a large number of expressions which they use in the presence of strangers so that they may not be understood by them. The secret code that they use is '*Kalikatpuni*' while in the ordinary language it is called '*therkelv*'. I find from some of the words cited by Rivers that the words must be very old Tamil words called 'Kodum' Tamil.

IV

Let me now proceed to give a brief account of the important Gods in Toda rituals and their names. The typical Toda God is distinctly anthropomorphic and is called a *Teu*. Both Rivers and Prince Peter are agreed that the two Gods are pre-eminent among the rest. One is the male deity whose name is '*On*' and the other a female deity '*Teikarzi*' but the relation between the two has been a bit difficult to settle. According to one account they were brother and sister and according to another husband and wife. Other Gods are believed to be related to one another but the relation is difficult to ascertain.

'*Pithi*' is the earliest of the names the tradition has preserved and it is often called *Phtah Teu*. It is doubtful if *Pithi* has any resemblance to Prithvi or to Pithru namely earth and the ancestors respectively. '*On*' the most important deity is the son of *Pithi*. He is believed to have created the buffaloes and the Todas, and become the ruler of Amnodor the world of the dead. *On's* wife is said to be *Pina Kurs*. Both *On* and *Pina Kurs* are supposed to have created the buffaloes and behind *On's* buffaloes there came out of the earth, a man holding the tail of the last buffaloe and this was the first Toda. This is reminiscent of the fact that Nandi is the first disciple of Siva in the direct line and it is believed in the Lingayat cult that a man after death reaches the feet of the God by holding to the tail of the Nandi. '*On*' had a son called '*Puv*'. *Puv* is supposed to have got drowned in a river and when *On* looked into the river he saw *Puv* in Amnodor and *On* decided to go to Amnodo

and since that time *On* ruled over Amnodor which is sometimes called Onnodor.

'*Teikirzi*' is perhaps the most important of the Toda deities and she became the ruler after '*On*' left this world. '*Teipakh*' or '*Tushli*' is supposed to be the brother of Teikirzi and is regarded as the River God. '*Anto*' is the son of '*On*' and called '*Ontou*'. He is believed to have once rolled a huge stone with the hair of his head and is now resting on top of some hill. *Korateu* was the son of *Teikirzi* and there are very interesting legends about this son. *Puzi* is sometimes identified as a male deity and sometimes as a female deity. *Kwotan*, *Teikuteidi* and *Elnukhum* are supposed to be demi-Gods. There are also many other minor deities. There has obviously been great difficulty in the ascertaining and identifying the Toda Gods by investigators. Rivers remarks that some writers have adopted the names of later Hindu Gods for these deities. Breeks assumes the names of dairies as those of Gods, and Col. Marshall assumes some word uttered in the rituals as the names of the Gods. The most important contribution of Prince Peter is the discovery of other names in Toda 'Kwarzams' besides the important names of On and Teikirzi. The other names are *Ishtar*, *Innini*, *Nintud*, *Makh*, *Enlil*, *Ninlil*, *Uthu*, *Sin*, *Ninkurshag* and *Ninurtha*. Prince Peter has not given any explanation as to how these names have escaped the notice of the earlier investigators. It is remarkable however that he has taken great pains to get at the Kwarzams used in different places. The starting point for his theory of the Sumerian connection is the resemblance of the name of *On* to the Sumerian God '*An*.' Before examining the question of the Sumerian connection of affinities let us touch very briefly upon the pre-history of Peninsular India of which the Toda country forms part. Peninsular India has been recognised as geologically older than the north and the existence of man in consequence much earlier than in the rest of the country. Evidence of the existence of palaeolithic man is extensive and widespread in peninsular India. The excavations at Adichanallur are clearly in favour of this conclusion. From the vestiges of palaeolithic man there is no doubt comparatively a long interval to those of the neolithic, which has led geologists and anthropologists to suspect that neolithic man in India may not have been the successor of the palaeolithic. From the neolithic to the prehistoric or proto-historic man, there seems to have been no positive evidence of a break of continity and hence it is assumed that man was in existence here in South India from

neolithic times continuously. Assuming for a moment that the Todas are a part of or co-eval with the early Dravidian people let us now see what are the different theories advanced in regard to the racial classification. Dr Caldwell, the pioneer of the study of the comparative grammar of the Dravidian languages, originated the Scythian theory classifying Tamil with the Turanian languages. This theory does not seem to find much favour now. For similar reasons the Mongol-Tibetan theory suggested by Kanakasabhai Pillai has also been given up. The Indo-African-Australian origin of the Tamils put forward by Keane and Morris has had a great deal of support from geologists and those who lay store by the Tamil literary tradition of the lost continent of Lemuria. Lastly, there is the Sumero-Accadian-Elamite theory by which the existence of linguistic and ethnic affinity between the Dravidians and the early inhabitants of the Euphrates and the Tigris valley is believed to have been established fairly strongly. The ancient Sumerians are said to have the most resemblance to the Dravidian ethnic type. Further investigations on the archaeological evidence found at Harappa and Mohenjodaro will undoubtedly throw fuller light on the racial and cultural connections of the Sumerians and the ancient Dravidians as well as on the antiquity of the Sumero-Dravidian civilization. Scholars have noticed the existence of parallel traditions in Sumerian history and literature suggesting the possibility of a common source. For example '*Ma Kirtti*' in Tamil literature is believed to have ruled for 24.000 years. Correspondingly the king lists of Larsa give the names of 8 kings before the deluge who reigned for periods from eighteen to forty-three thousand years. Dr. Hall however suggests the possibility of the Sumerians being an Indian race which passed to the valley of the two rivers. He says "The ethnic type of the Sumerians so strongly marked in their statues and reliefs was as different from those of the races which surrounded them as was their language from those of the Semites, Aryans or others; they were decidedly Indian in type. The face-type of the average Indian of to-day is no doubt such the same as that of his Dravidian race-ancestors of thousands of years ago. Among the modern Indian, as amongst the modern Greeks or Italians, the ancient Pro-Aryan type of the head has survived (as the primitive type of the head has always done), while that of the Aryan conqueror died out long ago. And it is to this Dravidian ethnic type of India that the ancient Sumerian bears most resemblance, so far as we can judge from his monuments. He was

very like a Southern Hindu of the Deccan (who still speaks Dravidian languages). And it is by no means improbable that the Sumerians were an Indian type which passed, certainly by land, perhaps also by sea through Persia to the valley of the Two Rivers." Please mark the last sentence. The account given by Berous in the third or fourth century before Christ appears also to suggest that the early settlers of Sumer arrived by sea, bringing with them a fully developed civilization.

Sir John Evans says, "Southern India was probably the cradle of the human race. Investigations in relation to race show it to be possible that Southern India was once the passage ground by which the ancient progenitors of Northern and Mediterranean races proceeded to the parts of the globe which they inhabit." In this connection, it may also be mentioned that the ancient Egyptians had a tradition to the effect that their original home was Punt eastwards across the seas. Scholars are of opinion that as early as the fourth millennium before Christ there was commercial intercourse between the Tamil country and the Mesopotamian valley.

From what is stated above, it may be reasonable to guess that there might have been a flow of settlers from South India to Sumeria and that there might have been a process in the reverse direction also. This probably accounts for some of the inexplicable features in the aberrant civilization of the Todas.

V

Let us now proceed to a discussion of the God names discovered by Prince Peter of Greece. Taking first the most important god *'On'* Prince Peter says that from information obtained at two models *'On'* is always called as *'An'* or *'Anu'* in the Kwarzam. This discovery throws a flood of light on the conception of Todas of the primordial nature of the creator which corresponds closely to the conception in some of the ancient cults of South India. Prince Peter has identified *Ishkiar* as *Ishtar* which he says is the semitized orm of *Innini*, the heaven virgin-goddess of *Erech* in the Sumerian, pantheon. He connects *Ishtar* to *Torkish*, the mother goddess of the Todas. He says that to his astonishment and delight he found that in the Kwarzam used at Melgarsh mōd the word Ishtar is used. This word is used in the prayers recited when the daily lamp is lighted by the palol. He was impressed by these revelations and he

next undertook to investigate if there were any other deities of Sumerian consonance to be discovered in the Toda kwarzams. 'Innini' the heaven goddess of Erech in the Sumerian pantheon is a specialised aspect of 'Nintud' the virgin mother-goddess of engendering (what we call Jagat Janani). Prince Peter has found by his enquiries at Kaltmöd that *Innini* is another name for *Torkish* and not a *kwarzam* and that she is often referred to colloquially in that way. He also says that Nilgiris which are usually called the *Torkishnor*, are sometimes also known as *Innininor*. *Nintud* is also the virgin mother goddess of engendering. Prince Peter says that he found during the October festival at Norshmed that *Torkish* is called by *kwarzam Nintud*. *Makh* is another Sumerian qualification for Nintud, Innini and Ishtar. Prince Peter says that he has ascertained that *Torkish* is evoked as *Makh* by the people of *Karsh* and Pan mods when they cross the Avalanche river, and this is the kwarzam given to her by Kwoten. *Enlil* or sometimes *Ellil* is the earth god of the Sumerians. Prince Peter has obtained the information that *Enlil* is the name given to Torkeish by all the Todas in the morning prayer. Another version is that *Enlil* is the name of a mountain near Mitur in the Wynad. It must be noted here that *Enlil* is a Sumerian male god, while *Torkish* is a goddess. *Ninlil* is the consort of *Enlil*. Prince Peter has ascertained that the kwarzam name for earth in all prayers is Nolu, which might be a corruption of Ninlil. Another version is that Ninlil is the name of another twin mountain in Wynad. '*Utu*' is the Sun God. Prince Peter has ascertained that Sun is referred to in many kwarzam as '*Utwe*'. Sun is also referred as *Utwe* in the tale of how Kwoto tied down the Sun and made it drink water in the river. 'Sin' is the kwarzam applied to moon and that the Toda honorific term for moon is also 'Sin'. It may be remarked here that Dr. Ayyappan thinks that Sin' seems to have a distinct connection with Thingal which is a Tamil word for moon. *Ninkurshag* is the queen of the mountain. Wonderfully enough Prince Peter has found that this word is used in the Kwarzam in all ti-mōds when the Palol lights the lamps and also at the ceremony of milking a buffalo for the first time after its fi st calf is born. Prince Peter exclaims here "In a lost tribe of barely 500 so called aborigines, the appellations of the ancient deities of Sumer, Akkad, Babylon and Assur seemed to live on, when those who had first echoed their inspiring names had long ago turned to dust and air, in the flood-swept plain between the two rivers of Sumeria." *Ninkurshag* is a mountain god. *Ninurtha* is a war God and the name is now rarely used in the Kwarzams. Prince Peter

says that his efforts to discover other god names like *Ea* or *Enki*, the water god, *Endu* and his consort, *Demkina Marduk* the fire god, son of *Enlil*, *Ashan* the grain goddess, *Ninkasi*, the Wine goddess, and *Immer* the rain and thunder god etc. were in vain. He says that the most significant fact was the absence of Marduk in Toda Kwarzams from which he concluded that the ancestors of the Todas if they did have any contact with Sumeria was before the cult of Marduk at Babylon about 2000 B. C., or that they had no contacts with the port of Eridu where this cult was prevalent.

Enquiries show that the most important deities among the Todas is the Goddess '*Teikirzi*' worshipped by all the Todas, that '*On*' is sometimes called '*Kon*' and that the two other most important Gods of Universal veneration are '*Teri*' and '*Thieve.*' *Teikirzi* and her thirteen sons constitute the 14 classes and each class has a special diety which are as follows :

Teikirzi, *Ishidh* (not *Ishtar*), *Narshnaz*, *Kaghez*, *Pieze*, *Kernergitz*, *Muthaynz*, *Kadathor*, *Peube*, *Kotarudd*, *Athiker*, *Thevag and Piskavan*. It will be noted that some of these names are not found mentioned in the list of Prince Peter.

The enquiries also show that '*On*' is the Kwarzam used when entering the temple and that the name of the God is 'Kon'. The informant is not able to confirm whether the other new names are God names but says that the names have the following meanings :–

Nintud	—	Your plate;
Makh	—	Tomorrow;
Enlil	—	Where am I ?
Ninlil	—	Where are you ?
Utu	—	See;
Sin	—	Gold;
Ninkurshag	—	Staff for churning curd; and
Ninurtha	—	Do you know

Attempt has been made to find out whether there are any distinguishing symbols or images or icons for the different deities. It is understood that as far as could be ascertained apart from the sacred bell made of metal used in Kārmanais, Teikerzhi is believed to be worshipped as a crescent moon made of silver or gold. All these

opens more field for exploration to ascertain reliable data and form valid conclusions.

Prince Peter has cautioned that if the Toda informants are asked whether they have not such and such a name, they answer in the affirmative in order to oblige the enquirer and that it is very difficult to get at the sacred Kwarzams as the Todas are reluctant to reveal them, and they utter the prayers in the throat so that the words cannot be distinguished by strangers. The methods followed by Rivers and Prince Peter are however different. Rivers who spent nearly 7 months in his investigations obtained the information about the prayers without any pre-conceived notions about the words used, but Prince Peter due to lack of time had adopted the other way of asking reliable Toda informants, if they had such and such names in the Kwarzams. A little caution is therefore necessary in identifying the Toda God names with Sumērian or other pantheons.

VI

There is however one name namely '*An*' which is from all accounts above dispute and it is my purpose to examine about the antiquity of this name and whether it is early Sumērian or ancient Dravidian. '*An*' resembles and probably is in the pre-Vedic Saivate word '*An*' in the conception of God and the Universe as '*An*', 'Amma', 'Anil' and 'Attamsu'. *An* is the supreme being, Amma is the world mother, Anil is the human soul and Attamis the phenomenal word. '*An*' or Siva is described in later Veera-Saiva literature as Parasamrit, i.e. consciousness pure and perfect. The power by which self-conscience beings out of itself its potential complexity and multiplicity is termed Amma or Chit Sakti. What heat is to the fire, light to the sun, so is Amma to An or Sakti to Siva. In order to provide a spiritual basis for his manifold existence, '*An*' formulates itself as '*Anil*' by the power of its inherent energy. Anil is always one with An and yet different from it only in the power of being. Anil is not Jeeva of the Vedanta Philosophy. Jiva is called *Kshara purusha*, the mutable, which enjoys change duration and duality but *Anil* is *Akshara purusha* the immutable soul which is the self. '*An*' is called Linga and '*Anil*' is called Anga. In order to provide a field of work for the manifestations of the supreme Amma or Chit Sakti urged by inherent impulse of consciousness, *An* formulates itself as *Attam* or Srishti or the

phenomenal world or as the westerners call it Nature. The integral concept of these four entities is symbolised in linga worship and is called Ishta linga. I do not wish to go further into the metaphysics or mysticism of this cult but my purpose is only to point out whether there is not a resemblance between the conception of '*An*' here and the conception of '*An*' among the Todas. The word '*Enlil*' discovered by Prince Peter probably corresponds to *Anil* but no one can be dogmatic. As for the word Amma it is met with quite frequently in the Toda Kwarzams. The land of Teikurzi is called by the Todas as Ammanod. As for Attam, it is not found in the glossary of important words given by Rivers. It is remarkable that this conception of '*An*' and '*Teikirzi*' has a very close resemblance with '*An*' and '*Amma*' in the Saivaite cult. *An* is the supreme male deity and *Teikirzi* is the supreme mother goddess. The legend that *An* returned to Amonod leaving the supremacy to *Teikirzi* probably cannotes the early origin of the cult of worship of God as mother. The confusion among the Todas regarding the relationship between On and *Teikirzi* Puv or Anteu is apparently due to the fact that *Teikirzi* and *Anteu* are aspect of *An* and not separate from *An*. There is a pregnant saying that father is born to mother as son and the beliefs of the Todas probably have some relation to this conception but it is remarkable that worship of the linga had not gained ground. All these fragmentary evidences point unmistakably the similarity of the Toda cult with the early Dravidian cult in which Siva was the supreme deity. The inscriptions of the Mohenjodaro and Harappa have revealed the astounding truth that the cult of Siva was current as far back 3000 B. C. Sir John Marshal says:—"Amongst the many revelations that Mohanjodaro and Harappa have had in store for us none perhaps is more remarkable than this discovery that Saivism has a history going back to the chalcolithic age or perhaps even further still and that it takes place as the most ancient living faith in the world." It is stated by scholars that the decipherment of the picto-phonographic inscriptions of the Indus valley have revealed the existence of the significant words as 'On', Anil etc. It must be stated here that there is no opportunity of verifying this statement. As regards the other word Ishtar which Prince Peter has discovered, it is doubtful that it is an appellation of any god but only an attribute of An, namely that 'An' is our beloved deity. It is not possible to trace any consonance or resemblance between the other god names discovered by Prince Peter namely *Innini*, *Nintud*, *Makh*, etc. But as regards the demi-god *Kwoten*, it is very likely that it is '*Kothan*' met with in ancient Tamil literature where there are indications of *Kurava Koothu* or

dance performed by priests worshipping God Muruga. On the whole it is quite obvious that there is a vast scope for research for further identifying these god names of the Todas which will throw a flood of light not only on the antiquity and origin of this aberrant race but also on the origin of the Dravidians and their racial and cultural affinities. Although there is indisputable archaeological evidence that there was connection between India and Mesapotomia, here is some more living evidence to work upon, viz. the language and the gods of the Todas. Although Prince Peter was fairly satisfied that *An* has an unmistakable consonance with *An* of the Sumerian pantheon he is too cautious not to dogmatize that the Todas are indisputably of Sumerian origin. He says: "All said and done it would be perhaps too much to state definitely that the Todas are of Sumerian origin. That they have Sumerian names for some of their gods is no real proof that they once upon a time came from Mesopotomia. In our Christian religion we have the Old Testament which speaks of Abraham the patriarch who migrated to Ur and yet our ancestry is not Sumerian. We have had a religious connections with the Jews which accounts for this, and likewise the presence of the names of Sumerian deities in the religion of the Todas may only be an indication of an ancient religious link of these people with Mesapotomia." Prince Peter is right and it is significant that he refers to the religious link.

It is for scholars, anthropologists and archaeologists to discover the religious link which will throw further light on the mystery of the Todas, past which may revolutionise our ideas of the Todas and indeed of the history of South India.

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THE FESTIVAL OF NINE NIGHTS—A STUDY

By

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Navarātri or the Festival of Nine Nights, which usually falls in the month of October, is widely celebrated in India. There are indeed certain regional variations but they extol the same glory the external glorification of the feminine principle which is noted for protection and tender care.

Navarātri, as the name indicates, is observed for nine days, starting soon after the New Moon Day of the Tamil month of *Purattāsi*, (September–October) and ends with the Vijaya Dasami (tenth day on which Victory was attained). The Sarasvati Pūja, occasion to pay salutations to the Goddess of Letters and Knowledge is celebrated on the ninth day.

Objects made of clay and plaster, painted in eye-catching colours, decorated with geometrical, faunal and floral designs are exhibited in a central hall of every house. All the limbs of the animal kingdom as well as the Divine Pantheon are represented. Every object seems to enjoy the destruction of the wicked and, prostrate before the greatness of the Omnipotent and Omnipresent Devi.

Young children and adolescent girls rise to the occasion by decorating the hall with paper garlands and temporary mini-structures, which often expose their dedication and intricate workmanship.

During these days ladies offer prayers after an early bath and invite their neighbours. Care is taken to make dishes and delicacies from all the pulses and cereals that go to make the Holy Nine (Navadhānya). Often it is seen that certain types of dishes made from particular cereal or pulse are prescribed and reserved for certain days which has also agricultural significance. The

elderly ladies of the household take the opportunity to present betel, arecanut, *kum-kum* and other things sacred to married women nearby. These are believed to bestow on them long and happy married life.

II. TRADITION

In its present form, the festival is observed as days for worshipping Mother Goddess in Her varied aspects : as the Goddess of Protection and Valour (namely Durga) as Goddess of Wealth and Munificence (namely, Lakshmi) and the Goddess of Letters and Knowledge (namely Sarasvati). Nine days are equally distributed between these three manifestations of the Mother Goddess and the tenth day is taken as the day of Victory, when Evil was overpowered and extirpated by the Supreme Mother for the welfare and continuous prosperity of the World with its subjects.

Looking at the festival from a social perspective, it affords an opportunity for people of various ages and tastes to mingle and share their traits and experiences. During this period the mind and soul are directed towards thinking about the Devi all the time and entertaining guests, who also celebrate the Victory of the Righteousness. It is thus an occasion for pomp and gaiety.

Coming to the traditional and mythological aspects of the festival it extols, as seen earlier, the victory of righteousness over the evil. Tradition has it, in myths and sacred writings, that demons and other monstrous beasts were giving great hardships to the pious and politeminded sages of this region. They appealed to the Divine Mother for help to meet the eventuality.

Devi undertook the war to protect the good sages. In the war that ensued, the demons could not be easily subdued. It incidentally happened that the war prolonged for nine days and only at the dusk of the tenth day, she killed the demons and re-established these sages in their proper places. Thus it can be argued that this festival marked the culmination of the struggle for supremacy of Righteousness. Earlier writers and commentators of sacred texts have taken that the demons were nothing but the personification of the Evil.

The next point is about the exact duration of the festival in its extant form, and the allocation of roughly three days to each

Goddess. Some knowledge about the history of Indian Art enables us to suggest some reasonable inferences in regard to this point. First of all it must be stressed that representation of the great forces of Nature in the visible form was advented chiefly to enable the common people 'to see' divinities. They cannot, for example, see the Protector mentally; so they are shown some icon(1)—made according to rules coded previously - which personifies the protective aspects of Nature. Stella Kramrisch, an eminent critic on Indian Art, has maintained that "Iconography is chiefly meant for the (aesthetically) ignornant".(2)

Icons of Mother Goddess are installed and worshipped in two ways. First there are temples which are entirely dedicated to an aspect of Devi (*Durga, Minākshi, Kāmākshi* etc.) and second, she is made as a consort of one of the Holv Trinity (*Brahma, Vishnu* and *Siva*). (3) In the latter case, she is noted for Her submission to the Male principle, of course acting as an essential under-current.

Thus the episode mentioned above can be explained as the feat of Goddess in the first singular aspect when she was Supreme with no matrimonial links. This form of Durga can be traced from the Sangam Period in Tamil Nadu.

Local legends also speak of four divine sisters-Jyesta, Durga, Lakshmi and Sarasvati. They are personifications respectively, of Destruction, Protection, Wealth and Knowledge. In the eagerness to give all these divinities equal status, the medieval mind distributed the festival (not in the present form) between them. Later the eldest of the group (also called Mudevi-Mutta Devi and not in the modern indecent sense) was eliminated for her association with unholy virtues and hence the festival came to have nine days.

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(1) Icon is a divine image made of clay, plaster, stone, wood or metal.

(2) Stella Kramrisch - "*The Indian Sculpture*" Bombay (1940) Introduction.

(3) See Dr. Sampurnanand's "*Evolution of the Hindu Pantheon*" (1963) (Book University - Bharatiya Vidya Bhavan) for a lucid account of this aspect.

It must be, however, noted that one is unable to demarcate the distinction between the Supreme and submissive courses of Devi's actions.

We must also try to explain why the war was taken to have ended on the ninth-tenth day. It may be suggested that the number ten is always held as auspicious in Indian mythology. The example pertaining to the concept of ten incarnations of Vishnu can be taken-which in fact is an attempt to trace the evolution of Man from the earliest unicellular organism. It may not be quite out of place to mention here that the 'Festival of Lights' which is more or less contemporaneous with Navaratri is called 'Dassera' ('Festival of Ten Holy Days').

Another preposition hails, that it was the occasion when every living creature starting from fish to great sages were made so immovable by the furious fight between the Goddess and demons that they remained static throughout-an inkling giving us a reason why the objects that are placed as exhibits for the festival. Again every living creature is supported to have lent all its energy to the Devi and in turn to the Righteousness.

CONCLUSION

This is only a preliminary attempt to reason and explain various aspects of Navarātri. Inferences made herein are only suggestive. In conclusion, it may be pointed out that this festival is comparatively modern to South India while greater antiquity can be attributed to it in the case of the North.

FOLK DANCE FORMS OF LAKSHADWEEP ISLANDERS *

By

K. GOPINATH

(*News Reporter All India Radio, Calicut*)

The Union territory of Lakshadweep, formerly known as Laccadive, Minicoy and Amindivi Islands in the Arabian Sea consists of 20 islands. Of these only 10 are inhabited. These beautiful coral islands of ever green coconut groves are situated about 200 to 400 km. off the Kerala coast and at distances varying from 10 to 200 km. from each other. On any bright sunny day the most picturesque part of these islands is the lagoon with crystal clear blue water reflecting even the bottom sand, colourful fishes and coral flowers, touching the deep sea over the coral reef on one side and the surf-washed sand on the other.

The total area of this territory including the uninhabited islands is 32 sq. km. According to the 1971 census the population is 31,798 as against only 13,882 in 1901. It recorded a decennial growth of 34.5% between 1961 and 1971. The density of the population is 994 per sq. km. and the sex ratio 980 females per 1,000 males as against 1,021 females per 1,000 males in 1961.

The people in all the islands except Minicoy speak Malayalam with local variations from island to island. The inhabitants of Minicoy, the southern most island due west of Kovalam, speak Mahl, a mixture of Urdu and Sinhalese. Minicoy is peculiar in every respect while the customs, culture and mode of life of the

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people in other islands are more or less the same. The entire inhabitants of these islands are Muslims classified as Scheduled Tribes.

The inhabitants of these isolated islands have their own entertainment even though not much in number. Folk dances are performed only by males in all the islands. Some of them have fallen into disrepute due to religious disputes and are not practised now in Minicoy. The most popular folk dances in all the islands except Minicoy are Kolkali and Parichakkali.

KOLKALI

Kolkali is a group dance. It is performed by 12 to 20 persons. Each one of them carries a small beautiful and strong stick in each hand and dances to the rhythm of music. The start is at a slow pace. Then it is keyed up as the music gains momentum. At the climax, the dance is brisk and vigorous and it stops abruptly. The pace and movements of the dance are directed and controlled by the leader of the group who marks the timing with an "Elathalam". The quick and fast movements of the body, feet and hands striking the sticks according to the rhythm of the song are precise and rhythmic. Some of the well-trained groups are able to perform dances of this type with more than fifty variations.

The dancers usually wear a "lungi" round the waist and a "roomal" over the head. Their body is generally bare. But banians are worn by some groups nowadays.

Each island has a number of Kolkali groups. They are usually invited to perform Kolkali at marriage and other important functions.

PARICHAKKALI

Another popular dance is Parichakkali. It is similar to Kolkali in many respects. The dancers hold a sword in one hand and a shield in the other, both made of local wood, in the place of sticks. The rhythmic movements are slightly different and the dancers are less vigorous. The dress is more or less the same. The songs, as in Kolkali, relate to Islamic legends, stories of love and adventure. Sometimes the songs are specially composed for Kolkali and Parichakkali to suit the occasion such as a reception to a VIP.

Dikar is a religious dance performed in mosques by a group of not less than ten persons usually on Friday nights. Tne dancers sing religious songs in Malayalam or Arabic and dance with light movements beating the 'Duf' in their hands. During religious festivals the dancing groups go from house to house, stage their performenses in the courtyard of each house and get money. Dikar is not practised in Minicoy.

LAVA

The most popular dance in Mincoy is Lava. It is performed by men of the lowest caste, "raveri." There will be 14 or more men in a group.

The dress of the Lava dancer is unique. Each dancer wears a special kind of lined pants locally known as 'bodu harwalu.' It is stitched in a peculiar manner with a wide opening at the ankle. The dancers put on a white "roomal" with a colourful border at the waist. Another small "roomal" with a contrasting colour, generally red or black, is worn over it. This roomal is beautifully bordered with laces. There is a cross belt of white or coloured ribbon on the body. The head gear consists of the ordinary black and white roomal or a turkey cap with a "fagudi" or base of a twisted coloured cloth. Flowers of coconut tree or decorative leaves preferably small betel leaves are worn over the "fagudi" which give the dancer a festive and colourful look. Each dancer carries a drum across the chest.

The dancers first line up in pairs or single and start the dance. Then they form themselves into a circle and the dance gains momentum. It then takes a variety of forms. It is generally performed on festive occasions.

Beru is another type of Lava. It is performed by male members of "Thakru" caste. The dress of the Beru dancers is more or less the same as that of Lava dancers. But Beru dancers wear tight pants named "harwalu" made of red, green or blue silk without lines.

The dancing groups in their colourful costumes from all the nine villages in Minicoy come to their respective village common place, "warange" to stage the performances. This dance continues for three days during Idul-Fitr and four days during Idul Zuha in a systematic manner. Even though women do not actually

participate in the dance, an equal number of "Thakru" women of the same age group of the dancers are entrusted with the work of rendering reception and assistance to each group of dancers.

The children's groups first dance for about three hours in the evening. Then it is the turn of the youths. They also dance for three to four hours. The last chance is for the elders. They go from "warange" to "warange" and dance till morning before sunrise. On arrival at the last "warange" they are specially received by an equal number of women. When the dance at that "warange" is over, just before sunrise, the women assist the dancers to change their dancing costumes, take bath by providing water, oil, soap, bath towel, etc., put on the usual dress and apply toilets including application of 'surma' around the eyes in a decorative way which is common in Minicoy island. After completing this item the women sit in a semicircle and sing beating the drum for a little time and the programme for the day ends.

THARA

Thara is another form of folk dance in Minicoy. Each village has a minimum of one group of dancers consisting of 20 to 40 persons. The dancers in their colourful costumes first stand in two lines. Each dancer holds a 'duf' in one hand and dances beating it with the other hand according to the rhythm of the songs. The steps and movements are controlled by the songs and beating of the 'duf.'

In Minicoy, boat races are very popular. Some of the villages possess their own common race boats known as 'Jeha Donis.' They are rowing boats. There will be 40 rowers in each boat. The boats are beautifully painted and decorated. The races are generally conducted in the lagoon on days of merriment or on special occasions.

In other islands, there is no separate racing boat. But competition in windward sailing is conducted in the lagoons in all the islands especially in Agathi and Kavarathi. The ordinary fishing boats are also used for competition in all the islands.

BUDDHISM IN THAILAND

By

P. C. MANAVARINDRAKUL, B.A., Dip. in Education.

Introduction :

A Brief Survey of the Buddha's Teaching: In dealing with Buddhism in Thailand, it may not be out of place to sketch some prominent features characterizing Buddhism, and perhaps it would account for the significance that Buddhism still has, in spite of the political and religious vicissitudes, remained predominant in the country commanding more than 90%[1] of the total population. The Pali scriptures that claim the originality of the Buddha's teaching handed down from the ancient times, represent the spirit and the attitude of this religion and philosophy, to the extent that it constitutes and determines the Thai character[2] and the destiny of the nation. The following may sum up the main trends of Buddhist thought and practice; it seems, they cover the edifice of the Buddha's entire teaching :

1. A pragmatic teaching: the 'starting where we are' is the *sine quo non* of Buddhism. As no experience is so universal as that of suffering (*dukkha*), the Buddha points to his sole aim and objective: "Know this, O' monks; now, as formerly, I teach only of suffering (*dukkha*) and the elimination of suffering".[3] In

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(1) The latest figures, in "Prajajati", Vol. I, No. 15, 28th February 1974, p. 49, are given as follows :—Buddhist : 93.6%, Islams : 3.9%, Christians : .6%, Hindus, sikhs etc. : 1.9%.

(2) D. Insor observes that "Thai people are cheerful, easy going, friendly, hospitable, sometimes quick-tempered, often indolent—". (See Asia Handbook, ed. by Guy Wint 1969, p. 299)

(3) Majjhima Nikāya (Pali Text Society), I, p. 67.

another place, he refers to what he taught as not much, as he knows, there is no utility unless it is indicative of a practical bearing. Thus, the Buddha's teaching is, as it were, a technique for destroying suffering and thereby, inducing happiness here and now.

2. By virtue of the first aspect, Buddhism introduces a positivistic tendency towards religious and philosophical endeavours. The Buddha's noble silence on some certain metaphysical questions seems to justify this contention, for, if otherwise, metaphysical speculation would be pre-eminent, and it would not be subject to the charge of 'a philosophy without metaphysics'. But, it is clear that the Buddha's silence seems to suggest his attitude of accepting anything not beyond experience or the sphere of perception and reason.

3. *The Middle way*: Buddhism has started with the middle way from the beginning. In the First Sermon, we know, that it avoids indulging in two extremes, namely, self-mortification and sensual pleasure; and the middle path is to endow one with right understanding, right thought, right speech, right action, right livelihood, right endeavour, right mindfulness, and right concentration. This is what we may call a practical way of life. In the view of the world as visualised in the right understanding, Buddhism is again following the middle principle avoiding the two extremes of substance-view and non-substance-view, or eternalism and nihilism.[1]

4. As avoiding the above extreme views, Buddhism advocates the doctrine of Dependent Origination (Paṭicca-Samuppāda). This view points to the fact that nothing on earth is arising without dependence on something else. In other words, things are arising because of and conditioned by some other thing. In the words of Buddha himself: "This basic principle stands firm, this universal conforming to law, the conditioning of one thing by another."[2] By this implication, things are interdependent and inter-connected, and as such, "all compounded things indeed are subject to arising and passing away; what is born comes to an end,"[3] as the Buddha puts

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(1) See Samyutta Nikāya (Pāli Text Society), II, p. 17
(2) Samyutta Nikāya (Pāli Text Society), II, p. 25
(3) Digha Nikāya (Pāli Text Society), II, p. 157

it. Having this fact in mind, E. C. Boptist in his "Supreme Science of the Buddha," writes: "Indeed, the Buddha's views on phenomena are thus confirmed to-day by western science. For, whatever our sense may say, the picture presented to us through physics of the phenomenal world, is that there is no solidity, form or substance to be seen anywhere in the universe, but merely a collection of forces in a perpetual state of flux, a momentary "arising and passing away".[1]

5. As a consequence, being quite contrary to almost all other religious and philosophical systems, Buddhism knows neither a first cause that gives birth to the world, nor a permanent substance called soul or Ātman existing in a perishing body. In other words, the Buddha seems to eonsider Ishwara or Creator God as a product of speculative thinking which actually contributes nothing to an explanation of the world and thus denies his existence just as that of a soul. Therefore, we read: "If there exists some Lord all-powerful to fulfil in every creature bliss or woe, and action good or ill, that Lord is stained with sin. Man does but work his will."[2]

6. Man's position in Buddhism is unique. As he reaps what he sows in harmony with the principle of cause and effect, or action equals reaction, he is his own master; he is the architect of his life, and the captain of his soul. There is nothing or nobody powerful that sits in judgment over his destiny. The Buddha would say to people, "all of you should work hard to achieve what is considered best in life, like a scientist; you shall know the laws of nature, finally master and control it, and like me, when attaining the supreme knowledge called Bodhi, even gods cannot match you."[3]

7. *Freedom of thought*: This is perhaps unheard of elsewhere in the history of religions. Thus, to the people of Kālāma, the Buddha was the first person in the world who proclaimed such a freedom: "Now, look you Kālāmas, do not be led by report or

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(1) Quoted by Ven. K. Dhammananda Thera, in "Great Personalities on Buddhism", (Kuala Lumpur), 1965, p. 88.

(2) Maha-Bodhi Jātaka, No. 528

(3) Cf. Sir Charles Eliot, Hinduism and Buddhism, Vol. I, (London), 1968, p. Lxvi.

tradition, or hearsay. Be not led by the authority of religious texts, nor by mere logic or influence, nor by considering appearances, nor by the delight in specuculative opinions, nor by seeming possibilities, nor by the idea: "this is our teacher," but O Kālāmas, when you know for your selves that certain things are unwholesome or bad, then give them up - and when you know for yourselves that certain things are whole some or good, then accept and follow them".[1]

8. It is a religion of love and compassion. Though this aspect is not peculiar to Buddhism, it is significant because it extends to all living beings. If anyone says, 'Love thy neighbour like unto yourself', the Buddhists would go a step further in saying "Love not only your neighbour but all beings." Thus, a statement in the Sutta-Nipāta is read: "As a mother at the risk of her life watches over her own child, her only child, so also let everyone cultivate a boundless friendly mind towards all beings."[2]

9. It is the teaching for all. It is well known that before the advent of the Buddha, religion had been owned and monopolised by a ceretain section of the society. The Buddha was the first teacher in history who indiscriminately opened the gate of religion to each and every man in society. Therefore, Harisingh Gour,[3] in his, "The Spirit of Buddhism," says, "The Buddha was not only the earliest exponent of the new social system but he was equally the first in the field to elaborate it. It was he who first proclaimed the equality of men, their fraternity and universal brotherhood. It was he who first proclaimed the worthlessness of sacrifice to gods and taught men the value of social service."

The Origin of Buddhism: It is well known that Buddhism had originated in North India. Its founder was Gautama, the Buddha, who was the son of King Suddhodhana and Queen Maya who was born in the sixth century B. C., whose previous name was known as Prince Siddhartha and who after his marriage renounced the world at the age of twenty-nine, attained self-enlightenment and was therefore known as the Buddha, the 'All-Enlightened One'. For the

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(1) Anguttara Nikāya (Pali Text Society), I, p. 189

(2) Sutta-Nipāta, verse 148

(3) Sir Hari Singh Gour, The Spirit of Buddhism, (Calcutta), 1929, p. 520.

rest of his life he wandered forth preaching to the peoples of India who came to him the "Middle Way" which leads to the end of suffering.

After a long and successful propagation, the Buddha passed away at the age of eighty at Kusinagara, modern Kasia in the Gorakhpur district about 483 B. C. His teaching was carried far and wide, until today nearly one-third of humanity regards the Buddha as the Guide who. having reached Deliverance, proclaims the means of reaching it to all mankind. Buddhism is thus known as a religion of kindness, humanity and equality. Moreover Buddhism is called the religion of Peace because there has never been a Buddhist-war, nor has any man at any time been persecuted by a Buddhist organization for his disbeliefs or expression of them.

Buddhism, at first, was known in India as Theravāda or the Southern School—the doctrine of the Elders or Hinayāna, and in this form it flourished largely in the Southern part of India, Ceylon, Burma, Thailand,[1] Cambodia etc. After the time of Emperor Asoka, the Northern school of Buddhism called Mahāyāna or the Great Vehicle was popularised. This school of Buddhism has covered largely the countries to the north of India, including China, Tibet, Korea and Japan. These two schools, generally speaking, completely tolerent towards each other, are the complementary aspects of one whole.

In Theravāda and Mahāyāna the basic principles like the Four Noble Truths, the Eightfold Path and the Law of Causation are the same; but the ideas of these two sects are supposed to be different in the sense that Theravāda seeks to emphasize the Arahat Ideal, having moral practices such as the Eightfold Noble Path etc. as the way leading to Nirvāna, whereas Mahayana lays great stress upon the Bodhisattva ideal prescribing Paramitas as the most important way to attain Nirvana.

Buddhism, however. has now almost disappeared from India, the land of its birth, but it is still a powerful religion in the Far East and Southerst Asia, particularly in Thailand.

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(1) Noel F. Busch, Thailand: An introduction to Modern Siam, (New York), 1964, p. 112.

History of Thai People : Historically, the Thais were able to establish their independent State in 1257 A. D. (B. E. 1800), when the Kingdom of Sukhothai was founded in the Northern part of Thailand. From the very beginning of the 2nd century B. C. the Thai people whose original homeland was in Southern China along the Yangtze Valley where they founded the powerful Nanchao in 650 A. D.[1] They began to migrate southwards as a result of constant friction with the neighbouring tribes. In the course of their migration which lasted for several centuries, they became separated into two main groups. One group went and settled in the plains of the Salaween River, Shan States, and other areas and spread on as far as Assam. This group of Thais is called Thai Yai (Big Thai). The other main group[2] moved further south and finally settled in what is today termed Thailand. The latter group of Thais is called Thai Noi (Small Thai). The Thais in present-day Thailand are actually the descendents of these migrant Thais. Of course, in the course of their migration which, as said above, continued off and on for a long time, there had been a great deal of mixture of blood through inter-marriage which was only natural. We should always bear in mind that there are several ethnic groups scattered through the length and breadth of South-east Asia from time immemorial. But even today we can trace the language affinity of the Thais living in widely scattered areas such as Assam, Upper Burma, Southern China, Shan States, Laos, North and South Vietnam and Thailand.

In 1257 A.D., the Thai in present-day Thailand were strong enough to form the independent kingdom of Sukhothai, as stated above, thus beginning the history of the new *Thai Nation.* 140 years after its foundation, i. e. in 1397, Sukhothai was forced to yield to the later Thai State of Ayudhya.

The Thai kingdom of Ayudhya was founded in 1350 A.D. Its capital which has the same name had been the Thai metropolis for 417 years, until it was destroyed and burnt to the ground by the Burmese in 1767.

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(1) Noel F. Busch, *ibid.*, p. 48.

(2) H. H. Prince Dhaninivat, A History of Buddhism in Siam, (Bangkok), 1959, p. 4.

The same year after the fall of Ayudhya, the Thai succeeded in driving away the Burmese and re-established their independence. The capital was moved south to Dhonburi, and 15 years later, with the present Chakri dynasty being established, it was again moved across the Chao-Phya River to present-day Bangkok.

Buddhism introduced in Thailand: The Buddhist people of Thailand consider themselves uniquely fortunate to have Buddhism as their religion from an ancient time, simply because its highest aim is to lead believers to the attainment and cultivation of high qualities. And it is generally admited that Thailand is perhaps the only one country in the world where the King is constitutionally stipulated to be a Buddhist and the upholder of the Faith. For centuries Buddhism has established itself in Thailand and has enriched the life of the Thais in all its aspects. Indeed, without Buddhism, Thailand would not be what it is today. Owing to the tremendous influence Buddhism exerts on the life of its people, Thailand is called by many foreigners "The land of Yellow Robes", for, yellow robes are garments of Buddhist monks. In fact, Thailand is one of the countries where Buddhism still exists as a living force. It will not, perhaps, be out of place to know something of the story of how this faith reached that country.

Some scholars are of the opinion that Buddhism was introduced to Thailand from India through king Asoka's missionaries Sona Thera and Uttara Thera and also from Ceylon.[1] Others say that Thailand received Buddhism much later. Judging from archaeological finds and other historical evidence, however, it is safe to say that Buddhism reached the area of present-day Thailand when the country was inhabited by a racial stock of people known as the Mons and Khmers who then had their capital, Dvaravati, at a city now known as Nakorn Pathom. Thus, Buddhism has existed in Thailand from about the first or the second century A.D. This can be proved by the presence of remains of ancient religious structures, the Buddha images, and symbols of Buddhism like Dharmachakra found in Nakorn Pathom, a province about 50 kilometres to the west of Bangkok. The great Pagoda, Phra Pathom Chedi also testifies to this fact. Besides, there are so many ruins of later

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(1) e. g., W. A. Graham, Siam, Vol 2, (London), 1924, p. 223

Buddhist art and architecture scattered all over the country indicating the spread of Buddhism in the land.

However, of the two main sects of Buddhism, the Theravada school has been well established in Thailand since the 13th century. And it is probable that the Thai people also brought with them some knowledge of Mahāyāna[1] Buddhism which was introduced (by Indian king Kanishka) to the neighbouring countries, such as Java, Sumatra, Burma, Cambodia and Dvaṛavati (now Nakorn Pathom in Western Thailand).

Buddhism, the State religion of Thailand: During the Sukhothai period, King Rama Kamhaeng was the first monarch to have proclaimed Buddhism as the official religion of his kingdom. Prof. Hall[2] refers to it as follows: "Rama Kamhaeng's great inscription paints a picture of a prosperous state governed with justice and magnanimity and with Pali Buddhism of Sinhalese orthodox pattern as its official religion."

Buddhism of Lanka Theravada school has officially occupied the highest position as the national religion in the history of Thailand. It has been the only faith of the Thais with the king as the chief patron of the faith for over 700 years, without interruption. Fifty Thai kings belonging to eight dynasties have successfully ruled the country with Sukhothai, Ayudhya, Dhonburi and Bangkok respectively as the capitals for more than seven centuries. They have all been Buddhists without any exception Buddhism being the national religion, the king, the supreme head of the State, is also the Protector of the Faith.

It was in 1932 that Thailand was proclaimed to be a Constitutional monarchy. The Constitution of the country that came into force since then includes the following section: "The King professes the Buddhist Faith and is the upholder of religion."

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(1) D. G. E. Hall, A History of South-East Asia, (London), 1968, p. 175.

(2) Thai Buddhism has been essentially Theravada with some overtones of not only Mahāyāna but also of animism, astrology and Hinduism involving gods like Brahma, Siva and Vishnu.

The section clearly states the constitutional position of the king *vis-a-vis* Buddhism. As the constitutional head of the State the king is bound to protect Buddhism. By implication, the section means that no non-Buddhist can be the head of the State. This again indicates that the constitution of the country recognises Buddhism as the State religion.

Before 1932 Thailand was an absolute monarchy. The King being the supreme head of the State used to play an important role in religious affairs besides State ones. The King would also try to persuade and encourage his subjects to follow him in performing good deeds. He would be happy and very much satisfied when his people lived peacefully as good citizens following the righteous path as taught by the Buddha.

Many kings of several dynasties from Sukhothai to Bangkok period used to adopt the monastic life in accordance with the tradition. They remained as Bhikkhu for 15 days after which they disrobed and resumed the kingship. The present monarch of Thailand is King Bhumibol Adulyadej or Rama IX who was crowned in 1956. Being a devout Buddhist, the king decided to enter the monastic life in keeping with the noble practice of his predecessors. Accordingly on the auspicious occasion of the 22nd October 1956 he laid aside the reign of the Government and was initiated into the holy order. His Queen Sirikit as a Regent looked after the State affairs during the period of the king's monkhood. After 15 days the King gave up robes and resumed the royal duties both as the supreme head of State and the defender of the Faith.

The Practices of Buddhism in present day Thailand : It is now necessary to confine ourselves to only a brief and generalized account of Buddhism in the present day in Thailand. According to the census taken in 1971 the population of Thailand numbers 34,152,000. Out of this number 94 per cent are Buddhists (the rest are mostly Muslims, Christians, Hindus and others).[1] The Thai Buddhists include monks or Bhikkhus, novices, laymen and laywomen. Monks, wearing yellow robes, live in monasteries or Wats which can be seen throughout the country. Monks are, on

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(1) The Illustrated Weekly of India, Vol. XCW, No. 43 October 28, 1973, p. 29.

account of faith, custom and tradition, dependent in almost all respects on the support of lay people.

There is a custom in Thailand for young men who reach the age of 20 before getting settled and married to become a monk or novice once, at least, in their life. Whether it is for a short or a long period entirely depends on individual inclination and convenience. Otherwise they will be dubbed a "raw man" which means immature. Therefore, those who are officials can become monks for a period of about three months, for which special leave is granted. Laywomen, likewise, can become nuns (chee).[1]

The lay people in general go to the monasteries every seventh or eighth day, or traditional religious holidays (Wan Pra), for offering food to monks etc. performing Buddhist ceremonies, and listening to the moral sermons delivered by monks. These holidays have a special importance in the religious calendar which differs from that of the secular one. There are also other important Buddhist holidays like Visākha pūja (the day on which the Buddha was born, attained enlightenment and the Mahāparinirvāna - death) and Māgha Pūja, the day which the Buddha declared the important Dhamma called Ovādapātimokkha. On these very important days Buddhists as a whole perform religious ceremonies in temples or in other places, which have a religious importance.

It is because Thailand is a Buddhist country, festivals and ceremonies are mostly related to Buddhist traditions. Funeral rites and weddings, for example, are based on Buddhist tradition and monks are invited to give on behalf of the Triple Gem, blessings to the persons concerned.

The Bhikkhu Sangha (or the Holy Order): The Bhikkhu Sangha of Buddhist monks has been in existence in Thailand ever since Buddhism was introduced there. According to the official survey of the Department of Religious Affairs 1967 (2510 B. E.) there are in the whole Kingdom of Thailand about 159,648 monks, 73,311 novices and 24,634 monasteries or temples[2] where the Thai

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(1) They wear white robes, are shaven headed, and observe eight precepts.

(2) Annual Report of Religious Activities, (Bangkok), 1967, p. 245.

monks could especially abide in. These are scattered throughout the country, and are particularly more numerous in the thickly populated areas. The Bhikku Sangha of Thailand, being of Theravāda or Southern School, observes the same set of disciplines (Vinaya) as the Bhikkhu Sanghas in other Theravada countries such as Sri Lanka, Burma, Laos and Cambodia. In spite of the fact that the government allots an yearly budget for the maintenance and repair of important temples and as stipends for high ranking monks, almost the entire burden for the support of the Sangha and the upkeep of the temples rests on the public. The "Thailand Economic Farm survey" made in 1967 by the Ministry of Agriculture of the Government of Thailand, give the religious expenses on religious performances of an average Thai rural family family per year as ranging from 5 to 10 per cent of its total annual cash income. It may be added here that the report concerns the average Thai rural family, and not the urban dwellers the majority of whom, in Thailand as elsewhere, are less religiously inclined than the country folks.

Two sects or Nikāyas : There are two sects or Nikāyas of Buddhist order in Thailand. One is the Mahānikāya, and the other is the Dhammayuttika Nikaya.[1] The Mahānikāya is the older and by far the more numerous one, the ratio in the number of monks of the two sects being 35 to 1. The Dhammayuttika Nikāya was founded in 1833 A. D. by King Mongkul, the fourth ruler of the present Chakri Dynasty who ruled Thailand from 1851 to 1868, The King himself had spent 27 years as a Bhikkhu. He was well-versed in the Dhamma, besides many other branches of knowledge. including Pāli, the canonical language of Theravada Buddhism. The express desire of the king in founding the Dhammayuttika Nikāya was to enable monks to lead a more disciplined and scholarly life in accordance with the pristine teachings of the Buddha.

The differences between the two Nikāyas are, however, not great; at the most they concern only matters of discipline, and never of the Doctrine. Monks of both sects follow the same 227 Vinaya rules as laid down in the Pātimokkha of the Vinayā Pitaka (the Basket of the discipline), and both receive the same esteem from the public. In their general appearance and daily

(1) See the differentiation of these two Nikāyas in Noel F. Busch *ibid*, pp. 121 ff.

routine of life too, except for the slight difference in the manners of putting on the yellow robes, monks of the two Nikayas differ very little from one another.

Sanga-Administration : According to Administration of the Bhikkhu Sangha Act of 1962, there is a Māhāthera Samagama (Council of the Elders or Sangha Supreme Council), headed by the Sangharaja (Supreme Patriarch).[1] For clarity and convenience, the Sangha-administration of the present state of Buddhism in Thailand was divided into two :—

(1) *Central Administration of the Sangha :* The Central Administration of the Sangha is a body of the Sangha Supreme Council headed by the Supreme Patriarch who takes the responsibility for all ecciesiastical affairs of the Buddhist orders over the whole kingdom.

Under the Sangha Bodies Act, 1962, the authority in all ecclesiastical matters in the Buddhist Order rests with the Supreme Council. This Council consists of the Supreme Patriarch as its President, all high dignitaries (Somdej Phra Rāja Ganos)[2] in the hieararchy of the order next to the Supreme Patriarch as standing members and four to eight nominees nominated by the Supreme Rājā Ganas, to hold office, as nominated members, for a term of two years. Both standing members and nominated members act as advisers to the Supreme Patriarch in the Council.

The Sangha Supreme Council enacted a legislation (the fourth 2506 B. E. or 1963 A. D.), concerning the regulation of the Sangha Administration in connection with the Chief Director who rules over the sects in regions of Sangha Administration, and appointed the Chief Director.[3]

(2) *Local Administration of the Sangha :* The Administration of the Sangha in the provinces under the Sangha Bodies Act 1962 A. D. (2505 B. E.) is organised into regions, provinces,

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(1) He was chosen and appointed by the King from nominees presented to him by the Ecclesiastical Council.

(2) Now, Somdej Phra Rājā Ganas are 6 in number.

(3) Annual Report of Religious Activities, (Bangkok), 1967, p. 244.

districts and precincts corresponding to the divisions of the country by the state for administration purposes. The Chao Gana[1] (head of division) controls a division and the Abbot is the chief Bhikkhu in charge of the Wat or monastery.

(3) *The role of Government in support of Buddhism :* In order to run religious activities smoothly, the Thai Government has set up the Department of Religious Affairs under the Ministry of Education, which acts as a linking office between the Government and the Sangha. In general, the Department of Religious Affairs works in co-operation with the Sangha Supreme Council on all matters affecting the Sangha. For instance, it issues all legal directives concerning the entire community of monks, it keeps the record of the Sangha's property, such as lands etc. it maintains facts and figures with respect to monks and monasteries. The Department of Religious Affairs also prepares the annual budget for the upkeep of the Sangha functionaries and maintenance and repair of temples etc. It may be added here that all temples and monasteries are State property.

(4) *The Monastery (Wat) Institution of Thailand :* The monastery is, in Thai, called "Wat". It means monastery and temple combined. It is an important institution and a sacred place for a worshipper or faithful Buddhist to perform religious services. It also functions as a community centre, a seat of learning as well as a working social welfare institution. Besides these, it is the residence of monks and novices.

Thailand is an agricultural country in which over 90% of the working population is engaged in rice cultivation. The people's habits, mode of living and customs and manners are mainly linked with agriculture and religion, the latter is, of course Buddhism.

In the process of Thailand's administration, a village is more or less a self-contained one in economy and needs. Almost every village has a Buddhist monastery. As a rule, monastery or Wat serves the people's spiritual needs as well as their education, and, as stated above, there are about 24,000 monasteries or Wats in the entire kingdom. In Bangkok alone there are more than 200 Wats.

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(1) W. A. Graham, *op. cit.*, p. 230.

Some big Wats have as many as 600 resident monks and novices.[1] Wats are also centres of Art and Architecture. Thai culture, to a considerable extent, flows from Wats. In short, all the spheres of Thai culture emanate from the Wat. So, it can be said that from life till death, the life of the people is centred around the Wat; for instance, when a baby is born, the parents approach the monks for receiving blessings at the ceremony of first shaving of the baby's hair.

The Village school is mostly located in the monastery. As a matter of fact, in Thai educational history, education of the past generation began from the Wat or Buddhist monastery. And when the time came along for an young man to take the robe or enter monk-hood, Thai custom required that the young man should live at least for three months[2] in the monastery during the period of the rain. In a wedding ceremony, it was customarily demanded that a bride and a bride-groom should offer food to the monks in order to receive blessings from the latter. In many cases, when one was ill, one went to the monks for treament.

Life in the monastery : Since a village is the fundamental Thai rural community, a village monastery usually comes into existence and is supported almost wholly through the resources of the village. And the four necessities of life, i.e. food, clothing, housing and medicine are usually provided for the monks by the villagers. They seem, therefore, to lead an apparently comfortable life when compared to the toil and sweat of those who support them. Foreign writers have criticised these monks on the grounds that they are a lazy group of men living on the work of others. But it is none the less a fact that these monks lead an arduous and useful life, and their existence greatly benefits the communities.[3] Their work is to give moral guidance and spiritual instruction to laymen. This work of theirs for the society is admitted to be as

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(1) There are also many temple boys called "dek Wat" who help monks while pursuing their studies.

(2) W. A. Graham, Siam, Vol. 1, (London), 1912, p. 489.

(3) The monks of Thailand has remained resolutely non-political, unlike their counterparts in Burma, and Sri Lanka, involving the campaign for independence and playing a great role in elections.

valuable as the production of goods and services on the part of other members of the society.

As I have shown, the position in Thailand in which young men have to spend a period of their life, usually three months, as monks in one of these monasteries, and thus become initiated in all the basic teaching of the Buddha is the prevailing custom.

The day starts very early in a monastery. The student-monks who study the Pāli scriptural language find the quietness of the early morning favourable to their memorizing. Those who practise concentration and insight, wake up even earlier to strive for enlightenment. All of them will be ready, before sunrise, to go into the village with their alms-bowl for their daily food. In their walk they are composed, their eyes down-cast, their paces even, and their thoughts collected and ever viewing the world with the notions of impermanence, suffering and non-self.

The villagers, in preparing their daily food in the morning, keep some food for the monks. A householder will wait at the entrance of his dwelling with rice and other food in his best containers. When a monk arrives, he will pay respects and put the food in the bowl with great reverence, again paying respects before the monk passes on his way. Sometimes a lotus flower, or a bunch of flowers, with candles and joss-sticks may also be presented, and the monk would use them to pay respects to the image of the Buddha at the monastery.

The householder, in this act of offering alms to the monks, apart from supporting and furthering the religious needs, is taking his first steps towards renouncing his worldly possessions. The majority of the Thai people are lay Buddhists who accept dogmatically the doctrine of rebirth. Most of them feel that Nirvana, the supreme goal of Buddhism, is beyond their limited mental capacity to attain in the present life. However, they believe that, by giving alms to the holy men who tread the direct Path, they are piling up "merits" which will enable them to be reborn in higher planes of existence, and nearer on the way to Nirvana.

Most Buddhists have experienced the joy and peace of mind resulting from the act of giving alms. In this manner, the monks going around with their alms-bowl give the lay-people their

opportunity to gain "merit", and this duty is called "going out to bless the creatures of the world."[1]

Back at the monastery, a monk divides the mixed content of his bowl into two parts one for his morning and the other for pre-noon meals. In his round of alms-receiving he accepts all and rejects none. He takes whatever is given without discrimination. For him, food is a kind of medicine to relieve the body from its perpetual hunger, and to keep it in such condition that he can practise the doctrine without distraction. No solid food is taken between mid-day and the next dawn. There is usually a monastery bell and drum, to sound the time of eleven o' clock in the morning when the monks start their pre-noon meals.[2]

Education of Monks: While it is generally expected that monks should spend all of their time diligently studying the scriptures, and should practise concentration and insight and make every effort to follow the path of the Buddha towards enlightenment, the abbot of the monastery usually leaves monks to decide their own course of action without much interference. In general, the monks live a contemplative and scholarly life. But it has to be admitted that we can find a number of deviations inside the monastery.

Although almost all monks strictly observe the 227 rules of the Sangha Order, only a few of them are well-versed in the art of concentration and insight. A large percentage of monks in a monastery will be found to be content with observing the rules of conduct, studying the scriptures intellectually and having some preliminary lessons in meditation. They then have some time left for other diversions which have no apparent conflicts with the religious life. Therefore we may find, in some monasteries, monks who have trained themselves and have achieved some comptency in craftsmanship etc.

However, the traditional education of monks and novices in Thailand centres mainly on the studies of the Buddhist Doctrine (Dhamma) and Pāli, the language in which the Theravāda scriptures are written. Of the former, the study of the Doctrine, there are

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(1) R. Bhavilai, Buddhism in Thailand, (Bangkok), 1967, p. 4.

(2) *Ibid.*

three grades with examinations open to both monks and laymen. Those passing such examinations are termed "Nak Dharm",[1] literally meaning one who knows the Dhamma. The latter, i. e. the studies of Pāli, has 9 grades, starting with the first and ending with the ninth grade. Students passing Pāli examinations are called "Parian"[2] (Pāli: Parinna is used to mean academic degree). For example, monks and novices passing the third Pālī examination are entitled to write "P. 3" after their names. Generally the Dhamma and the Pālī studies go hand in hand and take at least 9 years to complete. The stiffness of the two courses, especially that of the Pālī language can be gauged from the fact that very few students are able to pass the highest grade, the Parian 9, in any annual examination. In the good old days when living was less competitive than now, passing of even lower Dhamma and Pālī examinations used to be of much value in securing good government posts. But now things are quite different, even those successful in the highest Pālī examination, the 9th Grade, find it difficult to get suitable employment.

Of late, there has developed a new outlook in the education of monks in Thailānd. With the rapid progress of science ānd with the shrinking of the world, Buddhist leaders of Thailand, monks as well as laymen, are awakened to the necessity of imparting broader education to members of the Sangha, if the Sangha is to serve the eause of Buddhism well, "for the gain of the māny, for the welfare of the many".[3] As a result of the new outlook, there now function in Bangkok two higher institutes of learning exclusively for monks and novices. One is the Mahachulalongkarn Rajvidyalaya, and the other is the Mahamakut Rājvidyālaya.[4] These two Buddhist Universities are situated in a monastery and are also organized on a modern university footing and both seem to be making satisfsctory progress towards that direetion. Inclusion in the curriculum of some secular subjects not incompatible with monks's discipline

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(1) K. Kusalasaya, Buddhism in Thailand, (Kandy, Ceylon), 1965 p. 11.

(2) W. A. Graham, ibid., Vol. 2, p. 231.

(3) K. Kusalasayā, ibid., p. 12

(4) Prof. P. V. Vapat, 2500 Years of Buddhism, (New Delhi), 1971, p. 375.

(Vinaya) is among the notable features of these two institutes. The aim is to give an all-round education to monks in order to enable them to be of better service to the cause of Buddhism amidst modern conditions.

So much for the education of 'long-term' monks. As for those who enter the order temporarily, mostly for a period of three rainy months during the Buddhist Lent, the education is brief and devoted to the main tenets and features of Buddhism only. As mentioned above, such people enter monk-hood either by their own genuine desire for Knowledge of the Dharma, by the dictum of custom or by the two reasons combined. Monks of this category return to laylife again as soon as the Lent is over. This is the reason why accommodations in monasteries are usually full during the Lenten period.

The Buddhist Organizations of Thailand : At the present-day, organizations among the lay-Buddhists outside the monasteries of Thailand are establishments, prominent and popular among them being perhaps the Buddhist Association of Thailand, and the other, the Young Buddhist Association of Thailand, both under the Royal patronage. The aim and object of these two organization is to support activities concerning Buddhism in the country and abroad, to fortify and strengthen unity among the Buddhists, to encourage and spread Buddhism, to train young people to have fāith in and understand Buddhism, and to indoctrinate morality. Besides these, it is to enable the young people do social welfare work and meritorious deeds in particular. Moreover, the World Fellowship of Buddhist Organisation is also at present located in Bankgok.

Apart from this, the Thai Sangha with the support of the Thai government has sent monk-missionaries to various countries to propagate the teaching of the Buddha.

The Role of Buddhism in Thai Society : While the achievements in the struggles between different political ideologies are measured by the extent to which the violence has been used in many areas in the world, troubles have been caused in Thailand by youngr people who have good intentions but are misled because they are not acquainted with nobler ideas, and do not appreciate the timeless truth inherited from their own cultures and religions.

In Thailand, we do not have social trouble as pointed out above, beeause the majority are Buddhists. Since the first eve-

known settlements of the Thai in their present land more than a thousand years ago, Buddhism has always been regarded as the State religion and it has exerted a great influence upon the thought and culture of the Thais to an extent that it would be difficult to imagine any phase of Thai culture not related to Buddhism. Therefore, it can be said that Buddhism is very much significant to Thailand in determining and moulding Thai character and way of living. And we can claim with pride that Thailand had never lost her independence even during the period of Western colonialism, in that Buddhism played an essential part in the country's polity in which the Dhamma, like tolerance and resiliency were extremely significant.

Conclusion: In conclusion, we may say that Buddhism in Thailand has been and still is a strong force in shaping and conditioning the Thai way of life as well as the role of the country towards a world peace and international understanding. In the world of racial discrimination, hate and alienation, the Buddhadhamma is in extreme need to tackle the problems and then to promote a sense of tolerance in which the Buddhist universal love or metta (maitri) would turn people to look at one another with love and good wishes. And in the country in which such a quality predominates, peace and happiness will reign supreme; and such a country will bring about a permanent peace to the world as a whole.

Again, in spite of the challenge by communism which seems to be felt in certain Buddhist communities, Buddhism appears to countenance such a challenge. The early Sangha, as established by the Buddha, comprised real communists whose precepts and practices have virtually disappeared from the earth. They were a classless community, every member of which was equal (samasamajja) and equally free. They individually owned no property, all possessions being held by the community. Here, as far as it was humanly possible, was realized the "true communist ideal of a classless, egalitarian and non-attached society", as put by Vijayavardhana.[1] In other words, the Buddha seems to have preached communism 2500 years before Karl Marx was born! But the great difference between the two is this: while communism wishes to

(1) Quoted in Ernst Benz, Buddhism or Communism, which Holds the Future of Asia? (London), 1966, pp. 225-226.

achieve wordly ideals, Buddhism goes a step further in offering the transcendental ideal as well; and the method adopted by the Buddha was persuasion and universal love, but the communists, on the contrary use force and even violence which Buddhism severely condemns.

In the light of the above evidence, Thailand, if attached to the Buddhist ideals in the real sense of the term, would enjoy the classless society as cherished by the communists, but, when this transcepdental ideal is reached, the communistic ideals would seem to be absolutely meaningless. The problems facing the Thai Government is how to make use of the Buddhist ideals for developing and shaping the destiny of the country, In so far as these ideals of Buddhism are not properly realized and utilized by either camp (i. e. communist countries and democratic ones), the ideological war will be order of the day.

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SECULARISATION AND THE FUTURE OF HINDUISM

By

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Among the different religions of the world Hinduism emerges as the oldest one. It is the legacy of the classical sages and contemplatives of India. It represents a definite outlook on life, about man's nature and destiny. Its philosophical basis is the school of Vedanta in its different forms. Roughly speaking, four-fifths of India accepts Hinduism. The expression 'Hinduism' is the gift of the Persians to us, describing the region of the land watered by the Indus. The corrupt form of the word *Sindhu* became Hindu. The traditional name for Hinduism is "*Sanātana Dharma* or *Vaidika Dharma*". Visnupurana describes the term India (Bharat) as the land inclusive of the region confined between the Himalayas and the seas. Men who lived in it were called Bhāratīyas. It is difficult to define the religion of Hinduism, but we must have something to go on to distinguish Hinduism form other religions. Definition is a good tool. There is a proverb "an apple a day keeps a doctor away, and a definition keeps a charlatan way". It will not be correct to hold that all the Hindus subscribe to one definite school of Vedānta. Broadly speaking, Hinduism describes two different theories of metaphysics—the absolutism of Sankar a and the theistic schools of Vedānta of Ramanuja, Madhva, Vallabha etc. But largely speaking both the schools are agreed upon a common *Social Philosophy*, governing the conduct of man in societies and communities here and now. They may differ about the metaphysical status of the empirical life, viewed in terms of the absolutely real. All the schools of Vedānta are agreed upon a definite and well patterned social philosophy and ethics for human life. That outlook is described as the '*Hindu view of life*'.

The late Balagangadar Tilak has given us a viable definition of Hinduism. "Hinduism has the following characteristics : faith in

the absolute validity of the Vedas, the affirmation of multiple approaches to God, the non-imposition of any restriction on the modes of God's worship adopted by different men".[1]

Renascent Indian thinkers have been impressed by the universal outlook and catholicity of Hinduism. In their interpretation of the Hindu religion, they have sought to present it almost as a universal religion. Some have described Hinduism as a league of religions, than a single religion with a definite creed. Whatever might be the general outlook of Hinduism, it cannot be denied that it embodies a definite set of doctrines.

Hinduism, like other religions, is facing the most powerful force of modernity and secularism. Secularism is the most effective challenge posed before a relig ion. It is an outlook on life born of the rational scientific thinking of our age. It is encouraged by the spectacular triumphs of applied science technology to all the walks of human life. The terms of reference to secularism is Man's life here and now. It is out to give a blue print for a social order and a human code of conduct, that would enable men to live in amity and peace. It seeks to build a social order in the image of justice and charity. This is its positive ideal. The way to do it is to create such dispositions in men and like institutions in society which help men to be co-operative and live a life inspired by love and guided by reason; On the negative side Secularism has undertaken a terrific tirade and a continuous crusade against all religious tenets that are trans-empirical. It has debunked such categories e.g. God, Heaven, Hell, Karma, Rebirth, Soul, Dharma etc. It does not indent on anything that is supernatural and time-transcendent. It severely indicts religion as being other-wordly, fatalistic, and taking the edge off the human effort and rendering them helpless. It also holds that the religious outlook is responsible for the neglect of social concern among men. Life on earth is locked up as a place of temporary stay as in an inn on our onward march to salvation. Religion underscores the importance of man's life on this earth and his search for happiness. Secularism, in its best phase asks us to bifurcate the spheres of the religious and secular life. It holds out

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(1) pramānya buddhir vedeṣu
sāmdhana anekata
Upāsyānam aniyamah
Hindu dharmasya lakṣanam.

that we can live and plan an efficient society with happy men by keeping away the religious ideals and such of those morals and ideas that are drawn from, and on the authority of the scriptures or prophets. The religious ideals and such of those moral values derived from scriptures seriously interfere with healthy life and happiness of men. Hence its opposition to religion and the injunction to keep religion away from society and the lives of men.

Secularism puts tremendous emphasis on personal freedom in thought, politics and personal morality. It abhors authority in all its varied forms. It stands and seeks to protect individual vigour and manifold diversity. It has a pluralistic outlook. It is thoroughly empirical, rationalistic, pragmatic, experimental and inductive in its methodology. It accepts or rejects ideas and norms of conduct on the basis of theology or schools of philosophy. It rejects absolutism in thought as well as in ethics. Secularists are open-minded. They seek to create a permissive soeiety in the best sense of the term. They believe that religious doctrines are unverifiable and fraught with dangerous consequences. They hold with Lucretius "that religion is a disease born of fear and as the source of untold misery to the human race". They describe the religious emotion as that whieh arises from disorderly minds, with intemporate imaginations of those who are highly suggestible folk. They look upon religion as an aberration on the ethical side. They convict religion as a form of escapism from the social agonies of men to mountain tops and caves and monasteries. They do not find any good in any religion. The least they would expect of religion is to keep away its ideas, and ideas from interfering with the life of men and society. They have put forth a blue print to build a new society. "Man's principal task to-day is to create a new self adequate force to command the forces that operate so aimlessly and yet so compulsively". (Lewis Mussford.)

Jacquis Maritain holds "that we can have a secular view of man's life on earth, provided the different religions revere values like truth, intelligence, human dignity, freedom, brotherly love etc. and pursue them." He writes instructively on the issue "Men possessing quite different, even opposite metaphysical or religious outlooks, can converge, not by virtue of any identity of doctrines, but by virtue of an analogical similitude in practical principle, toward the same practical conclusions, and can share in the same practical secular faith, provided that they similarly revere, perhaps for quite diverse reasons, truth and intelligence, human dignity,

freedom and brotherly love and the absolute value of moral goods; (Man and the State p. 111). "All security is henceforth due to human interference, human stupidity and human greed. The means are there, the knowledge is there, what is needed is the will to apply them" - J. D. Bennal.

Secularism is up against the existence of the "Stagnant" Society. It favours social change, answering to the needs of humanity, arising from the radical changes in the ways of life and modes of human behaviour. They do not believe in a straight jacket form of society founded and governed by canonised motives of an unchangeable truth. Secularism makes for social mobility.

The secularist argues that science, technology and gadgets can bring the world together and give a physical unity. But to bring the real unity in the lives of men, we need the secularist's outlook.

Some fifty years ago, the American Statesman Wendell Wilkie popularised the ideal of *One World*. It has now, thanks to the fruits of technology become a physical reality. The world has shrunk into a neat home, currencies are linked and commerce has become international. We have split the atom, landed on the moon and manipulated nature's forces and have encircled the whole world into a close knit home.

Gandhiji reminded us: "The world is one in fact; it must become one in truth in the minds and hearts of men". For this we need human effort and humanity. All that science, technology, medicine etc., can give us, has to be used properly. They are in themselves amoral. It is the use to which they are put to, that determines their moral nature. Maxim Gorky narrates, how intelligently a peasant asked him a question after listening to his lecture on the marvels of science. The peasant said: "Yes, we are taught to fly in the air like birds and to swim in water like fishes, but how to live on earth we do not know". The lack of this art made a mockery of the concept of one world. Political differences, ideological rivalries, historical enmities still divide the world into opposing camps. Secularism believes that a humanistic ethics can save us.

Secularism affirms faith in man and holds that man is not entirely unequipped in his resources to meet the crisis. Like the Greek thinker they describe, man as a rational, social and political animal. He does not see any spirituality in man. Man is at best a complex and wonderful organism. The centrality

of man is affirmed and glorified. He is represented as the crown of all things. He is the master of his fate and the captain of his soul. He can make his future or mar it. He can rise heaven high or sink hell deep. They cry out with Shakespeare's Hamlet: "What a piece work is man; How noble in reason; How infinite in faculties, in form and moving, how express and admirable; in all acts, how like an angel; in apprehension how like a God? the beauty of the world and the paragon of animals".

Secularism is essentially a man-centered and god-eclipsing philosophy. It is a philosophy about the life of man determined by the dimensions of *time* and *history* not a pre-established scheme decreed in scriptures. Robert Bellah writes: "Secularism seeks the replacement one by one, of the eternal absolute bonds and truths with relative human ones, and the general shift from dependence on divine activity to independent human effort. It is adapted to the job of practical living in a changing world where the central realities are human organisation and activity. It resists all attempts to push that as a violation of its encounter with immediate realities before it".[1]

It is in this context we have to examine how Hinduism fares in its encounter with secularism. The noted French writer Andrew Malraux writes: "That the principle problem of this century is the religious problem and that the discovery of Hindu thought will be of immense benefit".

The Hindu philosophers have erected before men *two* Ideals—one a transcendent ideal or *liberation*, and the other, an empirical ideal, *well being* here on earth. They are called *abhudaya* and *mokṣa*. The Hindu social philosophy and the ideals cherished therein accommodate the values sought by the Secularists to a large extent. Let me take a few doctrines of Hinduism and show their close affinity to secular ideals. The most prominent secular ideal is the *centrality of man*, the assertion of his dignity and his freedom to build a happy society and men with capacity to fight all evils.

Hindu ethical philosophy affirms this doctrine. The central character of the Hindu philosophy is 'man'. The Mahabharata

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(1) Robert Bellah: Religion and Progress in Modern Age-p. 195.

states: "This is the secret and supreme doctrine I announce to you. There is nothing in the universe higher than man."

Most of renascent interpreters of Hinduism have looked upon 'man' as the chief actor. They have all affirmed his freedom of will. The traditional basis for this is the doctrine of Karma. Hinduism affirms that man is free and is morally responsible for his acts.

The Law of Karma is the corner-stone of Hindu morality. When it is properly stated and its implications worked out, we see its supreme significance and affinity to the secularist view of the glorification of the dignity and the potentialities of man. There is a crude and cruel interpretation of the law of Karma which we must set aside.

The doctrine believes in an ordered moral universe. No act of man is unimportant and nothing is private. There are no accidents in the universe. Tennyson writes: "nothing walks with aimless feet". The law can be expressed in a few phrases:

Sow a thought, reap an act
Sow an act, reap a habit
Sow a habit, reap a character
Sow a character, reap destiny."

Man reaps the consequences of his acts There is no unknown destiny governing the life of man. Man is the architect of his future, his fortune and misfortune. He can make or mar his future. No one else either gives pleasure or pain to him. It is of one's own making. The Gita exhorts: "Let a man raise himself by his own self, let him not debase himself. For he himself is his friend, and he himself is his enemy[1]", St. Paul's words echo the same sentiment. "Be not deceived; whatever a man soweth that he shall also reap". The Upaniṣads declare "according to as one acts, according as one behaves, so does one become. The doer of good things becomes good and the doer of evil deeds becomes evil. One become virtuous by virtuous action. As is the desire of man, so is his will, so is the deed he does. Whatever deed he does that he attains."[2] The good that one does in one's life bears the fruit in

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(1) *The Gita* - VI - 5 and 6.
(2) *Brhadaranyaka* - IV - 4-5.

the next. There is an unbroken continuity and conservation of our credits in the moral bank carried over into our subsequent lives. Death does not destroy our moral efforts.

The essence of the law of Karma is that it fills man with hope and makes him aware of his powers to achieve what he wants. He is not in the grip of an unknown, dark, inscrutable destiny, that furthers human progress without any intention, and thwarts without malignity. The law also makes man explain the inequalities, and the monstrous contrasts in the fortunes of man. The Lord is not responsible for it. God creates such opportunities for each soul at its birth which is commensurate with its Karma. He is neither partial nor cruel to any. None is to be blamed for our state of affairs in human life. The law of Karma counsels self-confidence. It does not make us bitter against any other. There is no room here for any to beat his breast or rail against Gods. It spells optimism.

Some wrongly regard the law of Karma as a form of fatalism or determinism. This description is not fair and is far from the truth. Self-determination is another name for freedom. When our actions are determined by any factors external to us, it is not freedom Karma does not admit of any external determining factor in the life of a man, except his own action. It affirms unambiguously the freedom of man's will. The Hindu doctrine of re-birth fills man with hope. One human life or a few of them is not enough time and opportunity to work out the act of liberation which is difficult. So the Hindu has provided in the theory of rebirth ample opportunity for the act of spiritual realisation. This doctrine takes away the fear of death and nullifies the stings of the grave. With the poet Donne, the Hindus exclaim "Death, thou are dead".

The doctrine of the freedom of man's will is the chief virtue in the light of which man's dignity is affirmed by secularism. It clicks wonderfully well with the doctrine of Karma. Dr. S. Radhakrishnan writes - "unless we accept that the will of man as free, his dignity is a myth, his optimism is illusion and history is fate". The doctrine of Karma makes for human dignity and upholds the importance of man.

The sage Yagñavalkya clinches the issue - "Fortune comes to those persons who are energetic like lions, but cowards think that it is all the gift of fate. Let us overcome fate by our power and by all possible personal endeavour. No blame will attach to us, if our

best efforts do not succeed. The truth of the matter is that success in life depends on both our present personal endeavours and our past deeds which now appear as fate or destiny. Just as a chariot cannot move on one wheel, fate without personal effort cannot lead to success."[1]

Renascent Hindu thinkers have concentrated on the centrality of man and have repeatedly spoken of the them and the neeessity for man to slog his mind and swelter to build a just and charitable, society. There is no freedom from work for man. There is freedom in his work. The Bhagavad Gita highlights the philosophy of an active, moral life. It spells devotion to the Lord in terms of one's duties. It insists every one of us to accept the exclusive obligation to act and to do our duty for the good of the world. (Lokasamgraha), and the welfare of all be°ngs (sarva bhūta hite ratah) without any selfish desire. This celebrated verse warns us not to be intimidated into inaction on any pretext".[2] Human effort is the hope of a just society. The stress on human activity for the service of one's fellow-being is in line with the secularist humanism. Rabindranath Tagore writes "Man's freedom is never in being saved from trouble, but it is in freedom to take trouble......it is an element in his joy". Professor Troy Organ in his book "On quest for perfection" writes (p. 115) "man is the key to the cosmic process. In him reality most fully manifests; for he is the self aware being...the hopes of all creation are pinned on him and only in and through him can all benefits come to their full reality".

Gandhiji writes: "If I could persuade myself that I could find God in an Himalayan cave I would proceed there immediately. But I know that I cannot find him apart from humanity".[3] Gandhiji writes elsewhere "The supreme consideration is man; with me man comes first. My life is one undivisible whole and all my activities run into one anotherand they have all their rise in my insatiable love for mankind". I do not believe that the spiritual law works on a field all its own (apart from all spheres), on the contrary it expresses itself only through the ordinary activities of life. It affects the economic,

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(1) Yagnavalkya *Smrti*, V, 349-351.

(2) *Gita* II-47.

(3) *Harijan*: 30-8-1936.

the social and the political". Gandhiji in a memorable sentence has declared his humanist creed : "there cannot be happiness for any of us until it is won for all". Tagore, to the end of his life, in spite of the darkening clouds said "I shall not commit the grievous sin of losing faith in man".

Swami Vivekananda has laid great stress on service to man as the chief need of the age. He writes: "Religion is not for empty bellies...Let the study of Vedanta and practice of meditation be left over for the future life. Let this body be dedicated to the service of others...If you want to find God, serve man". The Swamiji exclaims: "May I be born and return again and suffer a thousand miseries if I am able to worship the only God in whom I believe, the sum total of all souls, and above all souls and above all my God the wicked, my God the afflicted and my God the poor of all races".

Several influences have been at work on the renascent Hindu thinkers, starting with Ram Mohan Roy, followed up ably by Vivekananda, Dayanand Saraswathi, Gandhiji, Tagore, Vinobha, Jawharlal Nehru, Prof. Radhakrishnan etc., such as Western English education, science and, object lessons provided by Christian mission and its works. These influences have been responsible for the high-lighting of the humanist element in Hinduism and for the increasing stress and disclosure of the centrality of man in Hindu ethics. These factors have been responsible for the long line of social reforms e.g. the abolition of sati. child marriage, polygamy, rights of property to women, introduction of civil marriages, widow marriage, abolition of untouchability and caste distinctions, uplift of women and their status etc. Renascent Hindu thinkers have said that Hinduism and its scripture when liberally interpreted, not sacrificing the spirit to the letter, do not uphold the social evils that have got with the body politic of Hindu society. The renascent Hindu thinkers have *found the place and inspiration* for all the good the secularists seek to do to humanity. in the Hindu ethical scriptures themselves. They say this has not been emphasised. They have re-discovered the humanist soul and the inspiration for the secular good in Hinduism itself. This emphasises on man's life on earth and the attention to the well-being of society and has rescued the Hindu society from inaction and decadence. This trend is not new. It is as old as the Gita. The Gita sets its face against asceticism, other worldiness, do nothingness and indulgence in absolute selfishness. The renascent Indian thinkers derive their

inspiration for their activist interpretation of Hindu ethics from the Gita. It has been the greatest source of inspiration for the creed of spiritual Humanism. The present day leaders of Hindu thought have looked upon the Gita as a world scripture.

What is impressed by the secularist is amply provided for in Hinduism.

Many an ignorant and uninformed critic speaks and writes about Hinduism as if it was a nation of sages and anchorites, all of them eager to die and reserve a berth for themselves in the next world. To this, the critics add, that Hinduism disposes the physical values of life, vital aims, social satisfaction, aesthetic life, communal obligations and, concede no reality to life. There is nothing in Hindu scriptures of the Hindu view of life to sanction the above opinion. A close study of the fourfold aspirations called *purusharthas* e.g. possessions, passions, dharma and moksa and their inter-relation and function disclose how Hinduism viewed Human life as of supreme value and did not neglect the vital aims, social obligations, aesthetic ideals and social values.

Among the four-fold values, the first two pertain to the life of man on earth. They are possessions (artha) and desires (kama). These are means values and are instrumental in securing the physical and biological needs of man. Men share these values in common with animals. The first value is the material need of man, generally described as wealth. The Hindus did not despise it and were not slow to recognise its importance. They do not make poverty a virtue or glorify it. On the other hand, they insisted that one should have a necessary minimum and must be free from indigence. Artha is that which we can amass, possess, share, enjoy, lose and destroy. It is a broad term and designates all the material instruments necessary for life. The term in short is the material component of human life.

The Hindu thinkers did not believe that men can acquire wealth in any way he likes, and as much as he likes. They have prescribed certain norms for acquiring wealth and forbidden some ways. They have ruled out all the anti-social forms of making wealth. Man must acquire the material components in such a way as to transform them into human value, from its mere biological animal nature. It is this that distinguishes man's pursuit from animal search. He should not erect the material content into an

end-value and forget its instrumental nature. Men must earn the material content for their livelihood through the sweat of their labour. Man must enjoy a certain degree of economic competence to be free from corrupting influences. One needs wealth for gratifying one's desires. It is the material with which one can indulge in the fulfilment of his desires. It is the basis for Dharma. One needs wealth for giving it to others to relieve their suffering. It is at the basis of life and Dharma. An affluent society does not necessarily mean an immoral society. The Hindu ethical thinker believed that wealth must be held as a trust to put to proper use and not to consume it for the gratification of one's sensual desires. The National poet, Kalidasa described the proper use to which the material contents must be put to 'acquire wealth in order to give, speak sparingly in order to be truthful, enter married life for progeny.[1]

The Hindu ethical thinkers have looked upon self-protection as a must. His self must always be protected.

The Bhagavata Purana describes a non-violent form of socialism: "Living beings have a right only to what is necessary for satisfying their hunger: he who wants to acquire more is a thief and deserves punishment" [2] Hinduism stands for a non-acquisitive body. It does not go the whole way with the modern concept of an entirely permissive society of the secularist. This has been the inspiration for the concept of a Sarvodaya society put forth by Gandhiji and elaborated by the Bhoodan movement of Vinobhaji. This is also the basis of the Anuvrata movement of Acharya Tulasi. Hinduism stands for a responsible 'organic democracy'. All men are not equal, but all men must be made happy.[3]

In the ordering of the human affairs and the social institutions to secure man's welfare, the adherence to the moral law is a absolute necessity. It is the ignoring of the moral element that is responsible for the anarchy in society, and frustration in human life. The Hindu thinkers and sages have held that Dharma (moral ideal) is the one that is absolutely necessary for the establishment

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(1) *Raghu Vamsa* I-7

(2) See VII—14-418.

(3) Gerald Heard, *Man the Master*, p. 129.

of a happy social order and just society. Dharma is the golden word within whose confines the entire wisdom of the Hindu sages is contained. The concept has a world of significance. It is a rod to check the erring man, from his proneness to anti-social activities and selfish over-indulgence. Dharma and its prevalence is the foundation that secures stability to society. It is organic to the universe. Is upholds the moral ideal. The Brahadaranyaka Upanisad states "there is nothing higher than Dharma. Hence the weak man seeks Dharma and desires and successfully seeks to control a strong man through Dharma as the king does by the arm of law". The concept of Dharma is not only prescribed for attaining spiritual liberation. The adherence to the behests of Dharma, the Hindu thinkers say, is effective in securing material goods and welfare to men. Its orderings refer to the way inter-personal, economic, social communal, educational behaviour must be conducted. Dharma is responsible for bringing in prosperity and welfare to the individual. The violation of the principles of Dharma leads to destruction. Dharma is the regulating principle that orders our acquisition of wealth and indulgence in passions. They must not run contrary to the behests of Dharma. Hindu ethical thinkers never wanted men to be primitive and anaemic in their lives. They were not kill-joys or wet blankets. They wanted men to acquire wealth and live a life of joy, but at the same time, to do it in such a manner, as not to endanger society or the freedom of other men. Dharma is central to the existence of a sane society. This concept has great secular significance. Towards the close of the great epic, the Mahabharata, the author exclaims "With uplifted arms I cry out nobody listens—out of Dharma flows artha and kama. Then how is it that men revile Dharma and violate it instead of adoring it and following it". Hinduism believes, that it is not the fear of punishment, nor police force that makes men moral. It is the sense of moral values, the Dharma that keeps men live in amity. "A people flourish not because of a constitution nor because of coercion, nor because of a law-giver, but because they are guided by Dharma and help each other."

Secularism which aims at human welfare is not opposed to the ethical philosophy of the Hindus. All the secular values for a human society are adequately provided for in Hindu ethics. There is no open confrontation between secularism and Hindu ethics. The religious philosophy of the Hindus, accepts non-temporal categories, like God, Salvation, the eternity of souls, transmigration and rebirth etc. The Hindu social philosophy describing the

three foundamental aspirations of men, wealth, desires and moral sense are not opposed to secular ideals. The forces of secularism have activated present day Hinduism in the direction of large scale social reforms and humanitarian activities.

I am no astrologer when I speak about the future of Hinduism. My prediction is not based on the force and the working of stars. Taking the different forces at work, I see that Hinduism has a good future. The future of religion is laid with great dust. It is difficult to say whether men will abdicate their faith in all the dogmas of religion. We know today, half the world is communist. The other half is carrying on an infighting between their different faiths. There are some religions that are claiming exclusive and complete possession of truth for themselves and they describe that other faiths end up in absolute error. There is a great deal of ill feeling among religions.

One form of Hindu religion (Advaita) looks upon all other religions as alternate approaches to one and the same reality of God. This approach promotes tolerance, and does not seek to put all in one Procrustean bed. Such an outlook spells freedom and is in tune with secularism's insistence on human dignity and freedom Values are in a flux as in a melting pot. Art revels in obscurity and obscenity as it did never before. Beauty seems to have lost its tradition, meaning and its functioning. Sophistication has today already reached a peak and there are no hopes of return. In such a stage, religious tolerance and the affirmation of the human values, and through them the dignity of man, is the need of the hour. Hinduism seeks to serve and secures them. Hence, I presume it has a future. Hinduism is determined to live through several of its enemies at home and abroad, who are pointing their critical finger at its defects.

Prof. Toynbee writes: "The Indian religions are not exclusive minded. They are ready to allow that there may be alternative approaches to the mystery. I feel sure that in this, they are right, and that this catholic-minded Indian religious spirit is the way of salvation for all religions in an age in which we have to learn to live as a single family, if we are not to destroy ourselves."

Hinduism among the religions of the world has shown great resilience. It has disclosed a sound instinct for life, a strange vitality and a staying power all its own. It has kept its fundamentals

and assimilated whatever is conducive to its adaption and relevence to the times. This is its wonderful flexibility. It is like a living organism; so it could assimilate and grow. This was the reason why it did not petrify as some closed religions did. It has changed its front but never its ground. Hinduism is not a country without a capital, nor is it a formless lump of creeds and sects with no central doctrine to hold them. It is a citadel with a ring of outworks, intricacies, but inter-related. The works are being added and altered from time to time. The moral ideals have evolved through ages, in the response to the social demands of the age and, Dharma, i. e. the Hindu moral ideal is not a static compound laid down for all times. It has grown with the times. It has grappled with the central problem of the age, and combines tradition and modernity in such a way as to assure progress for all. The late poet W. H. Andren wrote "the duty of the present is neither to copy, nor to deny the past, but to resume it". Churchill in a fateful hour of England's history uttered a great truth. He said "Of this I am quite sure that if we open a quarrel between the past and the present, we shall find that we have lost the future".

Annie Besant, years ago, saw the significance of Hinduism. She writes: "Make no mistake. Without Hinduism India has no future. Hinduism is the soil into which India's roots are struck and, torn out of that, she will inevitably wither, as a tree torn from its place...But let Hinduism vanish and what is India? A geographical expression of the past, a dim memory of a perished glory. Her history, her literature, her art, her monuments, all have Hinduism written across her."

THE CONCEPT OF KARMA IN JAINISM AND BUDDHISM

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It is almost a truism to say that conditions in life are not equal for all men nor uniform for each man. The question why conditions should differ in the lives of men has exercised the minds of men everywhere from the beginning of time. It redounds to the credit of the Indian mind that it has been able to offer a solution to this problem in its concept of *Karma*. Indian philosophers down the ages with the single exception of the Cārvaka have uniformly believed in the operation of the law of *Karma* and also devised means for extrication from its operation. In the present essay, the concept of *Karma* is submitted to a close analysis from the ontological and ethical points of view in Jainism and Buddhism.

I. KARMA IN JAINISM

Jainism believes in the soul's transmigration and its governing principle - *karma*. The souls, according to Jainlsm, are real and indefinite in number. They possess in their pure state, infinite knowledge of things in their generality (*ananta-darśana*), as well as infinite knowledge of things in all their details (*ananta-jñāna*).[1] They also possess infinite bliss (*ananta-sukha*), and infinite power (*ananta-vīrya*).[2] These inborn qualities of the souls are obscured in embodied souls. The factor that obscures the inborn qualities of the souls is known as *karma*. Jainism holds that the individual soul is the agent of actions and the experience of the results of actions. It does not admit that the individual soul is unalterable by nature. It is subject to expansion and contraction according to the dimensions of the physical body with which it is associated for the time being. Contamination of soul by *karma* is beginningless.

Karma according to Jainśm, does not mean work or deed. It is only an aggregate of material particles which are very fine and are imperceptible to the senses. [3] The entire cosmos is full of these material particles, or *kārmic* matter. The soul under the influence of passions (*Kaśāyas*) is always possessed of *yoga*, that is, activity expressed in three forms, in body, in speech, and in mind. [4] The mental states and events arising out of the activity of mind, body and speech of the soul under the influence of passion, make the soul attract the *Kārmic* - matter towards it. These mental states and events are known as *bhāvāśrvā*. There results then, the actual influx or infiltration of the *Karmic* - matter into the soul; and this is known as *drayvyāśrava*. [5] The *kārmic* – matter thus caught by the soul enters, as it were, into a chemical combination with it; and, it is transformed into eight kinds of *Karma* and forms a kind of subtle body known as *Kārmaṇaśarīra*,[6] This clings to the soul in all its migrations. The actual connection of the *Kārmaṇaśarīra* with the soul is like the sticking of dust on the body of a person who is besmeared all over with oil.[7] It may be added here that the mental states and events which make the soul attract the *karmic* - matter towards it, represents the psychic aspect of *karma* and the *Kārmaṇaśarīra* represents the physical aspect of *Karma*. These two are mutually related as cause and effect. [8]

We said that the *kārmic*–matter caught by the soul is transformed into eight kinds of *karma* and forms a kind of subtle body known as *kārmaṇaśarīra*. The eight kinds of *karma* are :

i. that which obscures the infinite knowledge of the soul of all things in detail (*jñānāvaraṇīya-karma*).

ii. that which obscures the infinite knowledge of the soul regarding the things in their generality (*darśanāvaraṇīya-karma*).

iii. that which gives rise to feelings of pleasure and pain in the soul (*vedaṇīya*).

iv. that which deludes one from distinguishing what is right and what is wrong (*mohaṇiya-karma*).

v. that which determines the age of the individual (*āyuḥ-karma*).

vi. that which accounts for the body and other special qualities of individuality (*nāma-karma*).

vii. that which determines the family, social standing etc., of the individual soul (*gotra karma*), and.

viii. that which obstructs the inborn energy of the soul and prevent the doing of good action. [9]

Each *Karma* is produced by action good or bad or indifferent belonging to body, mind and speech; and so the *karma* gives rise to pleasure or pain or indifferent conditions which the individual soul experiences.

When a particular *karma* has thus produced its effect, it is liquidated; but in the case of ordinary men fresh *kārmic*-matter is finding its way into the soul owing to its activity of body, mind and speech. Thus the soul continues to have its mundane existence. When the *karma* determining the age of the soul in a particular birth ceases, then there results death, that is, dissociation of the soul from the physieal body. The soul then together with its *Kārmanaśarīra* assumes a new body.

Thus there is the continuation of the beginningless cycle of transmigration.

The goal of life is to restore the soul to its original nature of infinite knowledge, infinite bliss, and infinite power. And, this is liberation. The first step to liberation is to stop the influx of new *kārmic*-matter into the soul. The stoppage of the inflow of new *kārmic* – matter into the soul is known as *saṁvara*. This is possible by self-control and freedom from passion. The practice of 'right conduct' (*samyakcarita*) which is characterized by five vows namely :—

(i) not to injure any living being (*ahiṁsā*).

(ii) not to utter falsehood (*satya*).

(iii) not to steal (*asteya*),

(iv) to lead a celibate (*brahmacārya*), and

(v) to renounce the world ((*aparigraha*),

is of indispenable help in this direction. This is followed by right faith faith (*samyagdarśana*), that is, unshaken belief in the Jaina scriptures and their teaching which would dispel doubt that retard spiritual progress, and by right knowledge (*samyagjñāna*)

which means knowledge of the principles of Jaina religion and philosophy. These three, mamely, right faith, right knowledge, and right conduct are the three precious principles of life (*triratna*).[10]

In order to practice right conduct characterized by five vows, the aspirant should have strict control over the activities of body, mind, and speech (*gupti*). He should be extremely careful in walking, receiving alms, etc., so as to avoid any harm to any life (*samiti*). He should observe ten kinds of *dharma*, namely, forgiveness, humility, straightforwardness, truthfulness, cleanliness, self-restraint, austerity (internal and external), sacrifice, non-attachment, and celibacy. He should meditate on the transitorinees and the misery of the world. He should conquer through fortitude all pains and discomforts that arise from hunger, thirst, heat, cold, etc., and he must observe penance - external and internal. Of these, the former refers to fasting and the latter to meditation on the religious truths. Another kind of meditation known as pure meditation is admitted to be the penultimate stage of liberation.[11] It may be added here that Jaina writers hold that the five vows alone are sufficient as the other steps recommended only repeat in different way the basic prineiples of these five.[12]

The aspirant, who, free from passion, acts in strict compliance with right comduct stops the inflow of any new *kārmic*-matter into the soul. This is as it should be; for, passion is the cause of amalgamation of *kārmic*-matter into the soul. There is yet another view which holds that this kind of action free from passion produces *karma* which, however, lasts for one moment and then is annihilated.[13] Whatever it may be, the matter that is of profound importance here is that there is no accumulation of any new *karma* in the case of one who observes the five great vows free from passion. It must be added here that these five vows are recommended for ascetics and in the case of the layman, the last two of the vows are replaced by the vows respectively of chastity and strict limitation of one's wants. And the life of the layman with emphasis on the observance of five vows is considered to be the preparatory stage to the life of the ascetic.

The next important step for liberation is to remove the *karma* that has already been accumulated. This is known as *nirjara*. Accumulated *karma* can be removed either by reaping their results or by penances (probably fasting and meditation) before they start

yielding their results. Of these, the former requires no conscious effort on the part of the soul and hence it is called *akāma-nirjara.* The latter is attained by active effort and therefore it is known as *sakāma-nirjāra.*[14] The soul is then dissociated from its *kārmic* accompaniment and flies up to its permanent abode at the summit of a *lokākāsa*. It is then characterized by infinite knowledge, infinite bliss, and infinite power. It is a liberated soul.

Thus Jainism admits *karmā* to be the cause of transmigration and the chief aim of a man is to get himself disentangled from *karma* and thereby to restore his soul to its prestine nature of infinite knowledge, infinite bliss and infinite power.

II. KARMA IN BUDDHISM

Like all other systems of Indian thought with the exception of the Cārvaka, Buddhism also admits the doctrines of *karma, rebirth,* and *mukti*. Buddha was eminently practical in his teachings as 'deliverance from pain and evil was his only concern...'[15] He taught the four Noble Truths, the implication of which is that life is an evil and the chief aim of which is to show how it can be overcome. The Four Noble Truths are:

(1) Life is evil: Birth is painful, old age is painful, sickness is painful, death is painful, sorrow, lamentation, dejection, and despair are painful. Contact with unpleasant things is painful, not getting one's wishes is painful.[16] This truth strikes a note of pessimism and it implies that life which is full of pain and suffering can be overcome in the stage of *nirvāna* which can be attained here and now, if one so wills.

(ii) Ignorance or *avidyā* is the source of evil: Evil springs forth from ignorance regarding the true nature of the self. According to Buddhism, the self is not different from the body-mind complex as is commonly understood. There is no self other than the body-mind complex or human personality. This consists of five factors (*skandhas*) one of which is the physical body (*rūpa*) and the remaining are the different phases of mind (*nāma*). These are (i) *vedanā* -sensation or feeling of the momentary emotional state, (ii) *samjna* - perception; (iii) *saṁskāra* - differentiation, disposition, inclinations, and volitions - the congeries of mental faculties and propensities which together make up one's awareness; (iv) *vijñāna* all that we ordinarily mean by consciousness or cognition.[17] The blend of these five skandhas or the psycho-physical organism stands for the phenomenal ego or the self. Each of these Five Skandas s

changing at every moment. It stands to reason, therefore, that the whole the phenomenal ego, of which the five are component parts must likewise be changing and impermanent. The phenomenal ego - the illusive 'I' changes every moment and the apparent sameness of the notion 'I' is merely its continuity. It is the clinging to this false self as a result of our ignorance of its real nature, that explains all the misery of life as it is commonly believed. [18] Life's evil is thus caused by ignorance of the true nature of the self. This causation is explained in the form of twelve links known as the 'chain of causation'. (i) the first of these is the ignorance of the ignorance of the true nature of the self. (ii) This gives rise to *saṁskāra* [19] - desire, aversion, and infatuation with reference to objects. (iii) Then there arises *vijñāna* consciousness in respect of these objects, (iv) Dependent upon the consciousness arises the psycho-physical organism (nāma-rūpa), (v) From this arises the six-fold realm of the senses; (*saḍāyatena*) (vi) This aecounts for the contact of the senses with objects (*sparśa*); (vii) Then there arises sensation of happiness, etc. (*Vedanā*); (viii) dependent on the sensation of happiness arises the determination to preserve happiness, etc. This is known as *tṛṣṇā*; (ix) There then arises activities or deeds relating to mind, body, and speech (*upādāna*); (x) This gives rise to *dharma* and *adharma* or merit and demerit (*bhāva*); (xi) dependent on this is the rise of the new five skandhas (*jāti*); and (xii) dependent on this there arises decay (*jarā*), death (*maraṇa*), grief (*śoka*), lamentation (*paridevanā*), and mental affliction (*durmanasta*). [20]

This chain of causation extends over a period of three lives. The first two factors belong to the past; "birth", "decay and death", to the future; the intermediate eight to the present. [27]

In this chain of causation, ignorance (*avidvā*) and selfish craving for happiness, etc., (*tṛṣṇā*) are considered to be the primary cause of human existence and, subsequently suffering. 'Ignorance is the main cause out of which false desire springs. When knowledge is attained, suffering is at an end. Ignorance and false desire are the theoretical and the practical sides of the one fact.' [28] It is the craving or desire (*tṛṣñā*) born out of *avidyā* that leads to performance of deeds (*karma*).

karma in Buddhism does not mean any deed, but only these deeds that spring from one's will. The latter gives rise to two kinds of *karma* relating to body and speech. Will—ill or good is a

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karma of the mind; and this mental *karma*, that is, will, should necessarily be present as the basis of bodily and vocal *karma*. The merest bad thought or good thought whether carried into effect or not would be a *karma* of the mind. It will be clear from this that will is the most important factor in the formation of one's *karma*. This point is of profound importance because deeds that are not willed, as in the case of an *arhat*, cannot be considered as *karma* at all for him.

karma relating to body and speech which springs forth from will is two-fold as that which is seen or known (*vijñapti*), and that which is not seen or known (*avijñapti*). Man's will must find expression either through body or speech. In the first case, it is called corporally informative (*kāya-vijñapti*), and in the second case it is called vocally informative (*vāg-vijñapti*). *Avijñāpti* is only the after-effect of a particular act. When a good or bad deed is performed, there must be an intermediary between the performance of the deed and the experience of its results; this *avijñapti* is that intermediary and it resembles the concept of *apurva* of the *pūrva-mīmāmsā* school. It may be admitted that a bad thought or a good thought, if not carried into effect leaves its after effect in the form of *avijñapti*. Deeds performed with strong exercise of will (*tīvra-cetanā*) alone can produce *avijñapti*; and deeds performed with a low exercise of the will (*mrducetanā*) does not generally produce any *avijñapti*. But forbidden acts like killing, etc., although committed with a low exercise of will produce *avijñapti*. This *avijñapti* follows the empirical ego-the illusive 'I' from life to life and makes it liable to the consequence of the deeds carried out by it. It may be added here that in the chain of causation we find that *karma* or *upādāna* gives rise to merit and demerit. We may, therefore, take this *avijñāpti* – the after-effects of *karma* relating to body, mind, and speech as representing merit and demerit. And it is this *avijnāpti* that remains as the force in virtue of which every action or deed is invariably followed by a reaction. The doctrine of *karma* is only the law of cause and effect in the moral sphere.

The doctrine of re-birth is a necessary and a logical corollary of the doctrine of *karma*. It, however, involves the doctrine of the immortality of the soul. Buddha denies an immortal soul and so, logically he denies the rebirth of the soul. But he does not deny the rebirth or the continuity of the psychic processes such as feelings, ideas, emotions, the will, character, etc. He holds that

rebirth is firmly rooted in the cause known as *tṛṣṇā* which has *avidyā* as its root cause. This *tṛṣṇā* remains in the Five Skandhas. After the final fall of the body, this *tṛṣṇā*, in order to continue its working, enters some other suitable material. Thus there arises a new living being. This process of arising and passing away continues as long as *tṛṣṇā* and its cause *avidyā* exist. This *tṛṣṇā* prompts the phenomenal ego to perform deeds—good or bad. Every deed done facilitates its repetition. In due course it becomes a habit and naturally influences one's character. One who acts will gets accustomed to acting well and thus he becomes good and *vice-versa*. This phenomenal ego or the blend of the Five Skandhas at the moment of death has certain character; and it is this character that finds a suitable material in the next birth. "There is no transmission of thy Self or individualized personality, but there is for certain, re-birth of thy mind and character. Thy thought-forms and deed-consequences reappear, just as the stanza uttered by a teacher is reborn in the disciple who repeats it." [29] This rebirth goes on till the cause, namely, the *tṛṣṇa* exists. It comes to this: good deeds and consequently good character at the moment of death lead to a favourabl rebirth and *vice-versa*.

There is one objection regarding the doctrine of rebirth in Buddhism. And that objection is: the 'I' consciousness or the phenomenal ego which contains the after-effects of *karma* does not pass over to another birth. The man who performs the *karma* and the one who inherits it are not identical. The doctrine of rebirth, as interpreted by the Buddhists, seems to be opposed to natural justice.

This objection has not been satisfactorily answered. Surama Das Gupta, however, points out: 'there is no permanent self, but a plurality of selves born at moments constituting one series, and in this series the events and karmas happening before are determining the next ones. Thus there is continuation of rebirths.

The second Noble Truth teaches that *avidyā* leads to *tṛṣṇa* which leads to *karmic* activity and which, in turn, brings about the cycle of births and deaths.

The Third Noble Truth is: Evil can be overcome. So long as ignorance remains we have desire and when desire ceases, the effects, *karma* and rebirth cease. One must, therefore, labour with all one's strength to remove the ignorance.

The Fourth Noble Truth is: Right knowledge is the means of removing evil.

Enlightenment about the true nature of the self removes ignorance. In order to achieve the enlightenment, Buddha taught the Noble Eight-fold Path as follows: 'Now this monks, is the noble truth of the way that leads to the cessation of pain: this is the noble eight-fold way; namely, right views, right intention, right speech, right action, right livelihood, right effort, right mindedness, right concentration.' When enlightenment arises, *avidyā* ceases to exist and as a result of it *tṛṣṇā* also is annihilated. Deeds happen as long as there is the will to do deeds. The will disappears in true knowledge. One who has such an enlightenment is called *Arhat*. He continues to live till the effects of former *tṛṣṇā* and *karma* are exhausted. In this stage, he performs deeds without any trace of egotism. Hence it is incapable of producing any new birth.

The doctrine of *karma* thus occupies a prominent place in Buddhism.

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19. *saṁskārāḥ-rāga-dveṣa-mohādayah*, *Bhāmatī* on *BSB*, II, ii, 19

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21. *sparśādvedanā sukhādikā, ibid.*

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THE MEDIAEVAL AND THE PRE-MODERN BURMESE THEATRES

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In Burma, as was elsewhere in the cultured world, the actors and actresses had been a despised class, and, during the regimes of the Burmese kings, they were specially kept aloof by the majority of the people. But this tendency was changing imperceptibly since the annexation of Upper Burma by Britain. Contacts with English literature and culture made the Burmese intellectual realise that drama and dramatic representations were ornaments to, and a barometer of, civilization.

Religion had been, however, continuing to be a bitter opponent of this branch of art. It again and again denounced it as immoral. And the irony of it was that while, in the Burmese Drama, the plots were largely drawn from the sacred writings of the Buddhist religion, it was under the ban of the Buddhist Church. It gained, therefore, little admiration and popularity even from its ardent advocates. It was too true that Buddhism prohibited the seeing of immoral visual presentations and hearing of obscene songs, and strict Burman Buddhists never went to theatres, nor did they encourage their children to do so.

Nevertheless, the average Burman, as the average human, is and was a jolly fellow and set aside the cares and sorrows of this world and plunged into the pleasure of play-going. On festival days, when plays were enacted by professional actors, young boys and girls, with their older guardians, put on their fine gaudy clothes and freely attended the performances. It was, therefore, chiefly due to the temperament of the people that the Burmese theatre has survived the opposition of their church.

There is yet another view-point, which some objective and superficial observers often overlook and a few even deliberately

by-pass. All un-ethical divertissements and socially banned evil practices, occuring anywhere in the world, that were and are considered 'immoral' by sophisticated society, (and religion is but the "conscience" of that society), did and do still thrive with redoubled vigour, not because of their own intrinsic vitalities, but due to the parasitic "attractive elements of art and religion" with which their practitioners attempt to clothe and hide them. Prostitution, drink, pernicious drugs and gambling have each its own adventitious "artistic and religious phases", deliberately stuck on them by their practitioners. It is very rarely a case of art or religion degenerating into such unsocial or criminal acts, but certainly the reverse is true without exception. Just as the W.H.O., which wages a universal war against the *unintentional mosquito* that *happens* to transmit malaria germs from one person to another, these "aesthetic arts", so argue all puritan churches, *must needs* be annihilated in the interest of the *moral health* of humanity.

This writer does not subscribe to the above theory, but only wishes to draw the readers' attention to its existence, so that he, an art-lover, may not be charged with the logical crime of *"suppressio-veri, and suggestio-falsi"*.

The medieval Burmese dramatic performance was called 'ZAT' in the Burmese language. (Its modern counter-part is known as 'PWE.') It opened with a sort of Prologue, sung and danced by an actress, usually designated as 'NAT-KA-DAW', which connoted 'a spirit-inspired lady'. She was supposed to be "a divine messenger of the gods of Mount Meru", "descending to receive the theatrical offerings of men in dance and song." And she usually announced this purpose in her own song and gestures and danced back into the backstage.

This 'Nat' (Spirit) was followed by two or more clowns, who prided themselves on making jokes at a moment's notice. But they continued in this pastime for about half-an-hour, when a bevy of maids-of-honour to the king were heard chattering. The clowns announced their coming and indulged in exchanges of jokes with them. The diclogue would disclose that they were in the hall of an imperial palace of a pre-British Burman ruler. The ministers then arrived one by one and told their errands to one of the maids who had access to the king; and she assured the visitors that she would carry the messages to "the golden ears" (of the king). The whole bevy of maids then indulged in a chorus of Siamese tune and they too disappeared dancing.

In the next scene the king and his ministers held an audience, discussing the affairs of the State. Each minister reported on his duties on which the king passed orders. These transactions were usually in stereotyped forms and sometimes sung.

The ministers set about, in the next scene, carrying out the king's orders,—usually to attend on the Prince-Royal (the king's eldest son), who was returning home after his "Collegiate education" at Taxila under a 'renowned Professor' of Indian fame. He had completed his course in 18 arts and sciences, and was taking with him, as his Princess, a daughter of his Preceptor,

In the next scene, known as "The Betrothal Scene", the Prince and the Princess danced for about *two hours* for their own as well as for the audience's entertainment. The Prince expressed implicit trust in and vowed fidelity to, the Princess, who, in her turn, reiterated her suspicions and doubts about him. If the audience like to have a quarrel-scene, the actor and the actress acted in accordance with their wishes. The clowns would take their respective sides, one with the Prince and the other with the Princess. The clowns then set the Prince and the Princess to quarrel. Each clown would begin to show the favours he had received from his own master or mistress. One would envy the other and worm himself into greater favour. The Princess, tutored by her favourite clown, would say she could not proceed any further from fatigue in such a forest abounding with thorns and beasts and what not. Her clown would take her side and tell her not to move an inch until the Prince offered to carry her himself throughout the journey as a test of his avowed love. This the Prince would not do; his favourite clown supporting his arguments by saying that women were very artful. Then would ensue the quarrel. The audience would be they must resume amused with fitting songs.

The gestures and movements indicating wrath would be extremely natural and life-like. When it was time to close the scene, the clowns announced the fact with a clever innuendo, reminding their respective proteges that it was past midnight and they must resume their journey.

This, in fact, was *modus operandi* of all mediaeval Burmese Zats, whether played by rural folk or by urban troupes, before their reformation into pre-modern plays.

In the first two decades of this century, Mg Po Sein, the then famous "Herbert Tree of the Burmese stage", reformed and perfected the above form without in any way sacrificing the traditions of the national morals. Even though he had the impact of the Indian-Pārsi and the English Companies, he did not succumb to their modernizations. With a view to help the reader to visualise the aesthetic heritage of the Burmese nation, we give below a description of his production of "Sawrabala, the Outlaw", his master-piece.[1]

Even though in his hand-outs and printed versions of the play, Mg Po Sein had specified five act-divisions with two or three scenes in each, the scenes of the stage-productions were numbered serially only. The proscenium stage that he used had wings, flats, drops and rolling curtains in painted canvas. Starting, at the initial stages, with high powered kerosene lamps, his successors passed on to gas lights and ultimately switched on to electricity. (For the sake of easier understanding and simplicity, the synopses of scenes are here numbered serially.)

Scene 1 : A king of Benaras, discusses the affairs of his State in his pompous durbar hall. He learns that his kingdom is rife with oppression and distress of the people, and he calls for the report of his Home and Police Ministers. The latter submit that one Sawrabala, the stepson of Danakawtala, the millionnaire of Banaras, is upsetting the peace and economy of the State and threatening the safety of its citizens by robbery and violence. The enraged king issues a proclamation that Sawrabala be outlawed and commands his police chief to arrest him, besides announcing a reward of ten thousand 'athapyas' (an old Burmese legal tender, equal to one British Rupee) for the person who takes him prisoner.

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1 The epoch of Mg Po Sein, in the history of the Burmese Theatre, lasted about a quarter of a century, before it metamorphosed into the "Modern Burmese Stage". The impacts of International trends on the theatres of all nations did not spare Burma. The International Theatre Institute of the UNESCO has revolutionised the technique of playwriting and play-production in modern Burma too, but this paper does no include that period in its scope. The term 'Pre-Modern" in th title has been deliberately coined to indicate the exclusion.

Scene 2: The announcement of the King's proclamation is heard by Sawrabala's mother. She is in great anguish. But she succeeds in making her son escape into the forest with all necessaries for his future stay.

Scene 3: Sawrabala is seen with his gang of robbers, all desparadoes. But, as they are all picturised as comedians, they amuse the audience as well as themselves in a variety of humorous dialogues and slapstick actions.

Scene 4: The rich man and his wife are seen in their residence,—he in his anachronistic fur-lined coat and cap and with a flowing moustache, and she as "the proverbial mare which pr... to be a better horse". She, being older than him, the man is naturally under a petticoat government, but dotingly happy. In an aside, she reveals to the audience her plan to bring about the marriage of Sawrabala with her husband's daughter by his first wife, with a view to make her indifferent husband intercede on her son's behalf.

Scene 5: In this scene she persuades Śāntakumāri, her step-daughter, to accompany her to the river (Gaṅga) to perform the headwashing ceremony, and reveals to her her desire to see her happily married to Sawrabala. The girl replies that, even though she likes him as a brother, (in spite of the popular sentiments against him), with whom she had lived under the same roof for several years, she cannot adore him as a husband, whereupon Ma Pa Za, (the step-mother) pours out her abuses and beats her to force her consent. But Śāntakumāri is firm in her resolve and refuses to marry Sawrabala. The wily woman pushes her into the rapids and begins to weep for the loss of the girl, who, she declares having slipped into the current, had been washed away. The pretended bewailment of the step-mother was always a favourite situation for the audience to evaluate the merit of the actress who played the role.

Scene 6: A middle-aged hermit (Buddhist) with four acolytes (novices) come to the river-bank to take air. They suddenly hear the desparate cries for help by a voice. The acolytes listen one by one in the wrong direction and keep the audience in convulsions of laughter. At last they discover that the sound proceeded from the river and decide to take the risk to rescue the person. But they all see the form of *a woman* about to drown. The hermit, as the

head of the group, decides to save that life. The disciples, however, prevent him from doing so, protesting with one voice that a hermit's life is more precious than a girl's. They add that it is still more sinful for a hermit to touch a young lady, whatever danger she might be in. When the hermit persists in his resolve, the disciples request him to nominate the heirs to his worldly belongings,—such as shawls,—silks, and other clothings, vessels, and his hidden wealth in gold and silver! Plunging into the river, the hermit brings out a woman—Śāntakumāri - safely to the bank. She relates, in answer to their enquiries, all the circumstances that culminated in her calamity including her rich parentage. The hermit promises to send her home safely under proper escort, whereupon the neophytes vie with one another for the privilege and pleasure of escorting her. But she refuses to go home and will have none of them to escort her. Go she must, she is commanded by the hermit, whose word is entitled to obedience. She is now in a dilemma and cogitates a little to decide what to do. An idea flashes into her mind and she declares that, as she had been, contacted physically and energetically and with sincere concern for her life and safety by the kind-hearted hermit, he alone must marry her, especially because none else will thereafter seek her hand. When he hesitates to accept the offer and attempts to argue, she pulls off his yellow robe and falls at his feet pleading for his loving protection. The four neophytes now regret their error in not forestalling their master in plunging into the river! Being but a man of flesh and blood, and fascinated partly by the beauty of the girl also, the leader abandons his hermit life.

Scene 7: The Betrothal Scene :

This is the scene eagerly looked forward to by the audience. The hermit robes himself in the garb of a Prince and commences singing. Śāntakumāri comes as a Princess. They dance and sing to each other. Even though the hermit and Śāntakumāri are not prince and princess, the Burmese stage convention is that they should be made up so for this "Betrothal Scene", be accompanied by their respective clowns, and then enact all the details of the conventional "Betrothal Scene", described earlier. Even Mg Po Sein, with all his cultural contacts with the British theatre, could not over-ride the tastes of his contemporary Burmese play-goers! The two characters address each other, not by the names of the 'dramatic personae' but by their special *stage names* as they are known to the public. The songs too have no

connection with the play, and it is, in this scene, that one hears the latest songs and the latest dances, besides revivals of older classical hits.

Scene 8: The hermit and his brlde, now abandon their Royal costumes, and earn their living as pickle-sellers. They wander about the city from place to place and have to pass through the street where her father's house is situated. In spite of her shabby dress, Śāntakumāri is recognised by her stepmother.

In her artful way, the latter sheds crocodile tears over Śāntā's life of beggary, and tempts her with gold ornaments and all the other jewellery of the household. Drawn into the snare, Śāntā steps into the house. The door is at once closed and she is shut up inside. The husband, left outside, and the wife, shut inside the house, sing at each other of their love as well as their misfortunes. The stepmother drives away the husband telling him that Śāntā is under the lawful protection of Sawrabala, whom she had always loved from their childhood.

Scene 9: Sawrabala, the outlaw is brought into the town under cover of night and he carries her away to the forest and presses her to marry him. She still refuses, though in his custody. He beats her and leaves her for a time to brood over her misfortunes, ordering his men to guard her.

Scene 10: By a stroke of fortune, the hermit meets his wife in the forest while the guards are fast asleep. She swears to him her fidelity. But abruptly Sawrabaıa appears on the scene and binds the hermit to a tree, ordering his men to kill him at midnight.

Scene 11: We find, in this scene, the guards keeping watch over the hermit as well as his wife fast asleep. Their guardian spirit comes to their aid. The hermit is set free and Ma Pa Za, the stepmother, is substituted in his place. Śāntakmmāri and the hermit are taken to the rich man's place by tbe guardian spirit. Being in utter darkness, Ma Pa Za, tied to the tree, is done to death by the guards. When Sawrabala comes to know of his mother's death, he hastens to the rieh man's house to wreak his vengeance.

Scene 12: Sawrabala is seen holding Śāntakumāri by the hair to to kill her, when the guardian spirit intervenes, preaching the law of righteousness. But Sawrabala is unrepentant and bent on killing her. When, therefore, he is on the point of striking the

deadly blow, the earth under him suddenly sinks and swallows him.

Scene 13: It is night at the rich man's house. Śāntakumāri is fast asleep. Her husband is awake and gazes at her in a philosophic mood. He sees the utter uselessness and impermanence of the world. He re-discovers his lost refuge in the Buddha, the law, and the Sangha. He leaves the house silently, as the curtain falls.

The above is the gist of a Burmese play staged by the best dramatic troupe of the 2nd decade of this century. Simple in plot and action, as the tragedies of ancient Greece were, and taken from the legendary lore of the Buddhist Sacred Books, or folklore, and, therefore, well-known in advance to every member of the audience, it was always profoundly effective in spite of its looseness of construction.

Regarding the standard of acting of Burmese actors, Mr. Stewart, an English critic, remarks as follows:—

"The *abandon* of pose, the thrill and break of the voice in a weeping song, would probably be hard to equal in the acting of any country. And, indeed, in all moods, the actors succeed in so combining song and dance as to give passion its utmost expression."

Writing further, the same learned writer proceeds:

"When we have admitted that the clowns excel in broad farce, and that the quarrels and lamentations of the prince and the princess have considerable verisimilitude, we have said all there is to say . ...There are abundant indications that Burmese actors have no mean histrionic ability."

There was nothing aesthetically remarkable to notice in the above reformation of the Burmese "Nat" made by Mg Po Sein. But it gave a definite form to the drama, which had been till then quite indefinite and slippery, as each group of players developed their plot-material without having an archetypal model. Nor were they aware of the existence of any national tradition of their own to conform to. Since the Burmese literati were either drawn from the Buddhist church or imbued with its religious dogmas, none of them, no Aśvagosha, had cared to develop at least the literary element of the theatre—*the Burmese Drama*. The University men had been, however, feeling the death of such a form of literature in

their mother-tongue, because the great English dramatists from Shakespeare to Bernard Shaw, and stage stars like Herbert Tree and Irving, and European actresses like Eleonara Duse and Sarah Bernardt, had been exerting very strong, but subtle, psychological, influences over them. In fact, the British official element of the Rangoom population had been importing periodically some of the most popular stars of the European stage for not only their own entertainment, but also for demonstrating the aesthetic superiority of its national culture over the Burmese.

It was at this period of the beginning of the resurgence of national consciousness that Maung Htin Aung's epoch-making book, "Burmese Drama", "a Study with Translations of Burmese Plays", (Oxford University Press, Indian Branch), appeared in 1937. It was originally prepared as a thesis for the author's Ph.D. Degree of the Dublin University, with the title "A comparative Study of Burmese with English and European Drama" Though it was a pioneer attempt at a detailed study of the historical and aesthetic development of the art and technique of Burmese drama, it did not create a spectacular effect. No learned thesis in any language could ever do so, overnight. Its influence, however, was subtle but far-reaching. Besides prompting younger play-lovers and playwrights to cut new ground in their plot-contents and techniques, its real effect was to enlighten English-knowing Burmans about their rich cultural heritage and its potentialities of flowering into one of the mediums of high-class *International Drama*. Whether this renascnt spirit did actually materialise or not is not our purpose to dilate upon. And it is also too early to take stock. But it did make the Burman look back upon his own theatre-history and discover for the first time that his own national theatrical culture was not even two centuries old and that it must contend itself with adverse religious forces to survive under its own virility and tenaciy.

"The first real Burmese drama appeared, though it had its origins some decades earlier, only towards the close of the 18th century, and, during the next hundred years, it developed and then decayed."

The discovery of the above fact made the Burman literary patriot feel shy before his British ruling class because of his juniority in this branch of literature by at least four centuries, the Chinese by 5 centuries, the Greeks and Romans by 2500 years, the

Indians by 2000 years and even his own political and cultural cousins, the Siamese and the Javanese by at least 200 years, if not more. This patriotic sentiment had a natural clash with the religious, and the logical result was the inevitable triumph of patriotism. Burma has now a national drama of its own.

Here are a few extracts from a learned and well-informed reviewer of the above book, summarising the author's findings:[1]

"Six stages of development are noted: (1) upto A. D. 1752, comparable to the English miracle-play: (2) from 1752 to 1819, the period of the "interlude" similar to the English 'morality' and interlude, and the court drama; (3) from 1819 to 1853, the period of U Kyin U; (4) the period of the poet U Pon Nya; (5) the period of 'decadence'—(1878 to 1886) and lastly (6) from 1886 to the present day.........

"From the earliest period, the most difficult for research, tradition is the only source. The recorded notes of the author's father has helped him considerably. The revival of the dramatic performances by the grandfather of the author, as chief Administrative Officer of Midon in 1852, preserved to a certain extent the traditions in the family......

"The origin of the Burmese drama is to be found in the 'Nibhatkin'. The festive occasions furnished the opportunity for enacting some shows, which were first puppet-shows mimicking animals. The worship of the 'Nats' or spirits, which survived the re-introduction of Buddhism in Burma in the 11th century, retained the spirit-dances which became elaborate...—under its pagan kings.

"The Nibhatkin......contained an element of humour in the person of the clown who began to appear as a regular feature. There then came into existence a special class of professional dancers who, as they were social outcasts, found it easy to move from the old moorings to develop a new method of entertainment. These professionals became actors in the 'Interludes'. Side by side with the interludes which were one-act scenes at the commencement and were very popular, the drama was also becoming increasingly popular......"

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1 Mr. A. N. Krishnan, in the Adyar Library Bulletin.

The Siamese drama was based on "The Rāmāyana", which was taken to the court at AVA, when the former (Siam) was conquered by the Burmans (1767). The Burmese court patronised men of letters. During the reign of King Bodawpaya (A. D. 1782–1811), one Minister, Myawaddi, wrote a play, 'Eenaung' whose plot was based on a Siamese original by name 'AINDRAWUNTHA'. Its success paved the way for two later dramatists, - U Kyin U and U Pon Nya. "The Court drama reached the common people by the formation of travelling companies......". It was U Kyin U, who first laid down the chief doctrine of the Burmese dramatic technique —the development of the plot. "The story may be borrowed or invented, but it must unfold itself in a clear, logical and natural manner, without hiding anything from the audience."

U Pon Nya, the next famous and the most romantic of all Burman writers and artistes, was involved in the intrigues of the court and, as a natural consequence thereof, was assassinated secretly by a governor, because the Junior wives and women of the court of that governor took more than an ordinary interest in the comforts of the dramatist. U Pon Nya composed many plays, of which five were very famous.

The "decadent period" (1866-1877), being a period of transition in matters political, was primarily one of distress. The actors were the only people into whose hands the torch fell. With the settlement of the country soon after the British conquest and the return of prosperity, scholars tried their hands at the writing and production of plays. This eulminated in the "History of Thattom" by Siya Yaw in 1877. This immensely [popular play was repeated all over Lower Burma. "The Baboon Brother and Sister" by U Ku, another able composer, embodied an original story and 20000 copies of the book were sold in a short time.

The professional actors reigned supreme in the Burmese theatre and, unhampered by critical reviewers, they followed their own ideas, which were in the field of stage scenery and use of more and more powerful lights. The people themselves were satisfied with these spectacular innovations and did not care for the contents of the productions. As the years rolled on, the new plays differed widely from the older plays of U Kyin U and U Pon Nya.

Even though Maung Htin Aung had divided the history of the Burmese Theatre into six periods, we notice in reality but three or four. And the abovesaid reviewer had not a word to tell us

whether there was any chapter in the book dealing with "The Betrothal Scene" at all! That it did continue to be popular in 1915 was vouchsafed by no less a theatre-lover of Burma than Mg Ba Aung, the predecessor of the author, in a paper published in the 'Theosophist' (1915), Adyar. Presumably there must have been a modern period of stage history in Burma when the reformers and the traditionalists were both playing contemporaneously their own pieces, as we do find such phenomena even now in many parts of the world including India. Tradition never dies. Even when its bones happen to be petrified, it emerges Phoenix-like under the new designation of 'Folk Art', artificially respirated by political and other vested interests. And Burma is no exception.

REPORTS OF SEMINARS

The Institute of Traditional Cultures held a seminar on "Modernities in Modern Tamil Literature" led by Dr. C. Bālasubrmaniam, M. A., Ph. D., Reader in Tamil, University of Madras on 27th March 1973 at 4 p. m. in Room No. 48 of the University Departmental Buildings. The following is a report of the Proceedings of the seminar.

Present

Dr. K. K. Pillay, M. A., D. Litt., D. Phil. (Oxon), inthe Chair.

Dr. C. Balasubramaniam, M. A., Ph. D., Leader.

Others :

Thiru Akilan, Producer, Spoken-Word, All India Radio, Madras-4.

Thiru J. Annamalai, M. A., Asst. Professor of Tamil, Presidency College, Madras-5.

Thiru R. Arasuthambi, M. A., 10, Perumal Koil Garden Street, Sowcarpet, George Town, Madras-1.

Thiru Avvai Natarajan, 10, Besant Road, Madras-14.

Thiru P. M. Chelvakumar, B. Sc., (Dip. Statistics), B. G. L., No. 2, Carpenter Street, Perambur, Madras-11.

Thiru N. Chinna Raju, M.A., Asst. Professor of Tamil, Pachaiyappa's College, Madras-30.

Thiru N. Devasahayam, M. Sc., Dip Anth., Curator for Anthropology, Government Museum, Madras-8.

Thirumathi S. A. Durga, M. A., M. Litt., Research Student, Dept. of Music, University of Madras, Madras-5.

Thiru Ezhil Mudalvan, N. A., Asst. Professor of Tamil, Presidency College, Madras-5.

Dr. S. N. Ganesan, M. A., Ph. D., Lecturer in Hindi, Universiry of Madras, Madras-5.

Dr. M. S. Gopalakrishnan, M. A., Ph. D., Head of the Dept. of Anthropology, University of Madras, Madras-5.

Thiru S. Gurumurthi, M. A., M. Litt., Lecturer, Dept. of Archaeology, University of Madras, Madras-5.

Thiru ER. Ilanthenral, 131, Tiruvotriyur High Road, Vannayampathi, Madras-21.

Thiru A. M. S. Jainuliabudeen, 248, Pachaiyappa's College Hostel, Madras-30.

Selvi S. Kamalam, No. 6, I Street, Nehru Nagrr, Adyar, Madras-20.

Thiru T. Govindan, No. 3, Pavendar Street, Andavarnagar, Madras-24.

Dr. R. Kumaravelu, M. A., M. Litt., Ph. D., Asst. Professor of Tamil, Pachaiyappa's College, Madras-30.

Thiru Kovi Manisekaran, Author, No. 7, Ganapathy Street, Saligramam, Madras-26.

Thiru S. Mohanasundaram, General Secretary, Nakkeerar Kazhagam' Madras-1.

Selvi Premavathi, M. A., Research Student, Dept. of History University of Madras, Mādras-5.

Thiru K. Rajamanickam, M. A., Research Student, Dept. of Economics, University of Madras, Madras-5.

Thiru C. E. Ramachandran, M. A., M. Litt., Reader and Head of the Dept. of History, University of Madras, Madras-6.

Thiru M. Selvarajan M. A., Research Student, University of Madras, Madras-6.

,, R. N. Sampath, M. A., Curator Government Orienal Manuscript Library, Madras, Madras-5.

Dr. N. Sanjivi, M. A., Ph. D., Professor and Head of the Dept. of Tamil, University of Madras, Madras-5.

Thiru Kuruvikkarambai E. Shanmugam, M. A., Staff Member, Pachaiyappa's College, Madras-30.

Thiru M Shanmugam Pillai, Tirukkural Research Dept., University of Madras, Madras-5.

Thiru M. K. Srinivasan, M. A.. M. Litt., Asst. Professor of Tamil, Presidency College, Madras-5.

Thiru E. Sundaramamoorthy, M. A., Tirukkural Research Centre, University of Madras, Madras-5.

Thiru V. Thillainayagam, M. A,. L. T., D. L. S., Director of Libraries, Madras-8.

The Chairman welcomed the members present and hoped that Dr. C. Balasubramaniam, the leader of the day's seminar would give an illuminating lecture on the various aspects of the development of the modern literature in the field of prose, poetry, drama and novel, as also of journals.

Dr. C. Balasubramanian then spoke :

Tamil is an ancient and magnificent language; it is glittering at once with antiquity and freshness; and in this language many a modern and elegant literary work is coming into existence. Tamil literary works are produced in such a manner as to give suitable form to the countless thoughts and desires of the Tamils, during that period. Literature is to be considered to reflect the aims and ideas of the people of that period. Hence, the modern Tamil literature is growing in such a way as to reflect clearly the thoughts and desires of the youths, adults, and women of the present epoch.

In short, it' may be said, that this is the epoch of Tamil Prose. After the advent of the European missionaries, Tamil prose took the place which was occupied by poetry in times of old. The Christian missionaries, in order to propagate their religion. used and gave importance to Tamil prose, which was followed by the Tamils and it paved the way for its rapid growth. Due to the development of the printing press, newspapers, monthlies and weeklies, Tamil prose has grown by leaps and bounds.

Now, let us see the progress in the development of Tamil in poetry, prose, short-story, novel, drama and newspapers, one by one.

Poetry :

Bharathi who lived in the beginning of the present century writes :—

> Namakku - t - tolil kavitai natir-kulaital
> நமக்குத் தொழில் கவிதை நாட்டிற் குழைத்தல்
>
> Imai-p-poludum cōrātirutal
> இமைப் பொழுதும் சோராதிருத்தல்

(It is our duty to produce poetry, serve the country and not to be indolent even for a minute)

Here he says that composing poetry is his duty and his wish is to safeguard the nation by the nature of his poems.

> Enran pāṭṭu-t tirattaley
> என்றன் பாட்டுத் திறத்தாலே
>
> iv-vaiyattai-p pālittide vendum
> இவ் வையத்தைப் பாலித்திட வேண்டும்

He composed hymns, full of devotion and national songs rousing intense national spirit.

The love of Tamil and the spirit of independence for women found their proper place in his poems. We can see clearly the richness of poetry in his 'Kannan pāttu', the modern trend in his 'pāñcāli Sapadam' and the imaginative power in his 'Kuyil Pāṭṭu'.

The poems of Kavimaṇi Dēśika Vināyagam Piḷḷai are very simple and pleasant.

> Uḷḷat tuḷḷatu kavitai — inba, Uruveḍuppatu kavitai
> உள்ளத் துள்ளது கவிதை — இன்ப, உருவெடுப்பது கவிதை
>
> Teḷḷat teḷinta tamiḻil — Uṇmai, terin turaippadu kavitai
> தெள்ளத் தெளிந்த தமிழில்—உண்மை, தெரிந் துரைப்பது கவிதை

(It is poetry that emerges from the heart; it is poetry that takes a pleasant form; and it is poetry that declares the correct and known fact in crystal Tamil.)

As denoted by himself in the above stanza, the following is an example of the simplicity and pleasantness of his poetry.

Vaṭṭamāyun Kaḷuttiley vānavillai āramāy
வட்டமாயுன் கழுத்திலே வானவில்லை ஆரமாய்

Iṭṭa mannar yārammā yānaṟiyak kūṟammā
இட்ட மன்னர் யாரம்மா யானறியக் கூறம்மா

Pavaḷak kārat teruviley pavaḷam kāṇavillaiyām
பவளக் காரத் தெருவிலே பவளம் காணவில்லையாம்

Evareḍuttuch cenṟavar enakkaṟintu colvaiyō ?
எவரெடுத்துச் சென்றவர் எனக்கறிந்து சொல்வையோ ?

(Who is the monarch that adorned the rainbow around your neck as a garland ? Can you tell me clearly ? It is said that there is no coral in the coral merchant street; can you kindly let me know who had taken them away ?)

Namakkal Ramalingam Pillai :

Namakkal V. Rāmaliṅgam Piḷḷai, a national poet, of the Gāndhian epoch, had composed many good poems which inspired the freedom spirit among people. Simple descriptions and suitable similies are the specialities of his poems.

In describing the heroine of his poetical work 'Avanum Avaḷum' he says :—

Mān ena avaḷaic connāl மான் என அவளைச் சொன்னால்	Maruḷutal avaḷuk killai மருளுதல் அவளுக் கில்லை
Meen vili uḍaiāl enṟāl மீன் விழி உடையாள் என்றால்	meeniley karumai koncam மீனிலே கருமை கொஞ்சம்
Ten moḷik kuvamai connāl தேன் மொழிக் குவமை சொன்னால்,	teviṭṭutal tenuk kuṇḍu தெவிட்டுதல் தேனுக் குண்டு
Kūn pirai neṟṟi enṟāl, கூன் பிறை நெற்றி என்றால்,	Kuṟai mukam iruṇḍu pōkum குறைமுகம் இருண்டு போகும்

(If we compare her to a deer, she has no bewilderment; if we compare her eye to a fish, the black hue in a fish is very meagre; if

we compare her sweet words to honey, cloy has no place in her words; and if we compare her forehead to the crescent moon, the rest of her face will become dark !)

A motor car with its head-light put out; a horse carriage (jutka) of which the braces have given way; (broken) fountain pen in which the ink is dry; and an old man who has lost walking stick, are some of his favourite similes.

Bhārathi Dāsan:

Baārathi Dāsan was a poet of recent times. He composed songs on Tamil feeling, freedom of women, love, social reform and glory of ancient Tamil culture etc.

His ardent love for Tamil—his mother-tongue—may be seen clearly from the following lines of his poem :-

Kaniyiṭai ēṟiya cuḷaiyum - muṟṟal,
கனியிடை ஏறிய சுளையும் முற்றல்,

Kaḷaiyiṭai ēṟiya cāṟum
கழையிடை ஏறிய சாறும்

Panimalar ēṟiya tēnum - kāicci-p-,
பனிமலர் ஏறிய தேனும் காய்ச்சிப்,

Pākiṭai ēṟiya cuvaiyum
பாகிடை ஏறிய சுவையும்

Nanipasu poḻiyum pālum - tennai,
நனிபசு பொழியும் பாலும் - தென்னை,

Nalkiya kuḷir iḷa neerum
நல்கிய குளி ரிள நீரும்

Iniyana enbēn eninum - Tamiḻai
இனியன என்பேன் எனினும் தமிழை

Ennuyir enbēn kaṇṭīr
என்னுயிர் என்பேன் கண்டீர்.

(The pulp (cuḷai) which developed in a fruit; the juice which abounded in a fully grown up sugar-cane; the honey obtainable from a cool flower; the sweetness of a well-boiled sugar, syrup; the milk which a cow gives in abundance; the sweet and cool juice of a tender coconut; all these things are sweet, yet I feel that Tamil is sweeter, dearer to my life (than all those things)).

Simplicity also is his main aim in composing songs :-

Muḻumai nilā aḻaku nilā,
முழுமை நிலா அழகு நிலா,

Muḷaittatu viṇmēlē - atu
முளைத்தது விண்மேலே — அது

Paḻamaiyilēy putuninaivu,	Pāinteḻuntāṟ pōla
பழமையிலே புதுநினைவு,	பாய்ந்தெழுந்தாற் போல.

He says in one of his poems as follows :-

"O Conch ! proclaim to the world that our life and wealth is Tamil, the Tamil which will never fade."

We can see the delightful and essential ideas of the Sangam literature in the songs of Kannadasan; Mudiyarasan presents Tamil consiousness through his poems; suitable similes are found in the verses of Surada; and musical harmony gets its due share in the songs of Thamizhagam.

At present some modern poets are issuing forth all the ideas of prosody. Pudumaippithan and Pichamūrthy are notable among such poets. Pudumaippithan says in one of his poems :-

Kāḷān Kuḍai Niḻalil காளான் குடை நிழலில்	Karappān aracirukka கரப்பான் அரசிருக்க
Vēlāṉ kuḍiyūrin வேளாண் குடியூரின்	Veḷḷerukku muṭṭarukēy வெள்ளெருக்கு முட்டருகே
Kaḷḷi thaḷai tookka கள்ளி தலை தூக்க	Kāṭṭerumal puṟatteṟi காட்டெருமை புறத்தேறி
Ciṭṭuk kuruviyavaḷ சிட்டுக் குருவியவள்	Cingāraṉ pāṭṭicaittāḷ சிங்காரப் பாட்டிசைத்தாள்.

(Makā kāḷiyam)
(மகா காளியம்)

(Cockroach holds its Durbar under the shade of the umbrella like mushroom; the Indian tree spurge peeps its head near the bush of white calotropis gigantea in the agricultural hamlet; the maiden house-sparrow, sitting on the back of a wild buffalo sings its embellished song).

There is a mass of pretenders who pose themselves as lovers of literature who do not pay any heed to a poet in his life time but praise him enormously after his death; Pudumaip-pittan issues a strict warning to them :

Ittanaikkum meley இத்தனைக்கும் மேலே	Ini onru: Iyāh, nān இனி ஒன்று; ஐயா நான்
Cettatarkup pinnāl செத்ததற்குப பின்னல்	Nitikaḷ tirṭṭātīr நிதிகள் திரட்டாதீர்
Ninaivai viḷimbu kaṭṭi நினைவை விளிம்பு கட்டி	Kallil vaḍittu vaiyātīr; கல்லில் வடித்து வையாதீர்
Vānattn amaran வானத்து அமரன்	Vandānkāṉ vandatupōl வந்தான்காண் வந்ததுபோல்
Pōnānkāṉ: enru போனன்காண் என்று	Pulampātīr; புலம்பாதீர்
Attanaiyum vendām அத்தனையும் வேண்டாம்	Adiyenal viṭṭuviḍum. அடியேனை விட்டுவிடும்

(Above all these, Sir, I say one thing; don't collect funds for a a poet after his death; don't inscribe his memoirs on a marble with fine bordering: don't weep over him saying that a Devan had come down and gone as swift as he had come. I don't want all these things; please leave me alone.

Some poets, at present, compose verses in the name of 'Modern poems'; one among poets says in a verse :

Poruḷ pālukkāka nān
பொருட் பாலுக்காக நான்

Kāmattup pālai virkiṟen - inta
காமத்துப் பாலை விற்கிறேன் - இந்த

Arattup pāl en aḻutu pulambukiṟatu?
அறத்துப் பால் ஏன் அழுது புலம்புகிறது?

(I am selling my love for money; why the moral codes abuse me? Out of poverty I have no other go but to become a postitute; but it is a pity that the people who do not help me any way, abuse me as a courtesan.)

There may be the sense of feeling, ideas, and imagination in such poems, but it has no correct form.

Prose :

We can say that this is the age of prose. Though Tamil prose is very ancient, it witnessed a great development only after the advent of the European Missionaries. Tolkāppiyam provided a definition of prose here and there; but the commentary on "Iraiyanār kalaviyal", and the commentaries written by Iḷampūraṇar, Cenāvaraiyar, Nachchinārkkiniyar, Parimelalagar and Pēraciriyar are the best examples for the style of ancient prose.

Saint Rāmalingar of the 19th century helped much for the development of Tamil prose. His prose works such as, "Manumuṛai kaṇḍa vācakam" (மனுமுறை கண்ட வாசகம்) "Jeeva kāruṇya olukkam" (ஜீவகாருண்ய ஒழுக்கம்) and "Uṇmai neṛi" (உண்மை நெறி) etc. and the prose works of Āṛumuga Nāvalar of Nallūr in Jaffna, enriched the Tamil prose. The learned Professor V. K. Sūriyanārāyaṇa Sāstriār calls Āṛumuga Navalar as an adept prose writer (vacana naḍai kaivanta vallāḷar – வசனநடை கைவந்த வல்லாளர்) "Gnānaratham" of Bhārathiar may be considered as a renaissance of Tamil prose.

Maṛaimalai Aḍigaḷār was the founder of the Pure-Tamil movement. The prose style of Thiru Vi Ka is refined, clear simple and pleasing; and the sentences are short. He made Tamil prominent both in platform oration and in newspaper writing. He proved well that the political and all other ideas could be clearly expressed in simple and elegant Tamil. The style of Thiru Vi, Ka :

"கண்டிக்குச் செல்லும் வழி நெடுக இயற்கை அன்னையின் திருவோலக்கமின்றி வேறென்ன இருக்கிறது? எங்கணும் மலைகள்; மலைத்தொடர்கள், மலைச்சூழல்கள்; எங்கணும் சோலைகள், சாலைகள், செடிகள், கொடிகள், நீர் நிலைகள், இவை யாவும் ஒன்றோடொன்று கலந்து அளிக்கும் காட்சியன்றோ கடவுட் காட்சி."

There is nothing but Nature's grandeur on the long way to Kaṇḍi. Everywhere we see mountains, mountain ranges, mountain slopes, groves, roads, bushes, creepers and paddy plants; there are also streams, rivers and tanks — the sight which is mingled with all these things is very pleasant to look at.

The style of "Sollin Selvar", Dr. R. P. Sēthu Piḷḷai, may be described as rhythmic prose, by using the best words in the best place in the best order. He would use phrases and even parts of sentences

from the ancient Tamil literature, in his writings, so as to beautify his style. The style of Mu. Va. (Dr. M. Varadarājanār) is very simple and clear; and it enables the reader to understand clearly even the hard and complicated ideas.

The style of Aṇṇā (Dr. C. N. Aṇṇādurai) is a happy combination of rhyme and delight. For example:

"விண்ணும் மண்ணும் அதிக வெறியாட்டமாடிவரும் விரோதிக் கூட்டத்தைக் கண்டும் கலங்காத வீரனையும் தன் வேல் விழியால் வீழ்த்திய வனிதாமணிகளின் கதை சரிதத்தில் ரசமான சம்பவம்"

(ரோமாபுரி ராணிகள்—முன்னுரை)

The seduction by the penetrating looks of Roman damsels on heroes who are undaunted by the orgies of events which quail the earth and heaven are enthralling to read in the history of Rome. (Preface: Rōmāpuri Rāṇigal)

Short Story:

Short story is the literary form, which has witnessed the rapid growth since the beginning of this century. Vast developing mechanised life of men, wonders of the scientific inventions, improvement of printing press and the progress of newspapers and magazines have all contributed much for the growth of the short stories. It takes four or five years for the sale of thousand copies of a book; but more than four lakhs of copies of some weeklies are sold out during the same period. From this fact, we may say that the people are satisfied with the reading of newspapers and magazines alone. It is certain that almost all the weeklies are progressing well with short stories.

Structure:

Dr. Mu Va. says that any one of the following points such as an unforgettable incident, suitable environment, delightful scenes, some closely entangled minor incidents, personal character of an individual, any minor experience, a success in one's life, any complication arising out of misplaced sympathy, may be the basis of a short story. Short stories may be divided into three groups: (1) A short story which is specific by its basic factor or central theme; (2) a short story which is based on the exemplary character of a person; (3) a short story developed from the

magnanimous consciousness of an individual. A short story should be of such a length that it should be read between half an hour and two hours.

Though it is called a short story, it is a product of rare art. In its short form itself it undertakes all sorts of restrictions. A short story should be so interesting as to be read at a stretch; it should produce a particular effect; and above all the incidents and characters should be cast in such a manner as to produce that particular effect.

"The development of character, this forward development of time, have always been and perhaps will be the pulse and soul of the novel. But in the short story, time need not move, except by an infinitesimal fraction; the characters themselves need not move; they need not grow old; indeed there may be no characters at all" (B. E. Bates, The *Modern Short Story*, p. 19.)

Base : (*Karu*: கரு)

In some of the short stories, the basic factor will be distinctive; in some other stories, we can see incidents which can show the veneration of the characters. The basic factor of stories will vary from country to country. There should be a completeness in every story and it should give full satisfaction to the reader.

Agreement or connecting link : (Iyaibu : இயைபு)

There should be at least one connecting theme in every story.

Beginning :

The beginning of a story should rouse the desire and imagination of the reader and make him eager to look forward to the next development. Mr. Akilan says that there is a base for a short story in one of the Kalittogai verses.

It may be said that the beginning of the short story can be traced only from 1927. *Mangayarkkaraśiyin Kādal* (மங்கையர்க்கரசியின் காதல்) written by V. V. S. Iyer was published in this century. Thirty years later, after the publication of the first novel, *Pratāpa Mudaliār Charithiram* (பிரதாப முதலியார் சரித்திரம்) in 1876, Tamil short stories began to flourish. V. V. S. Iyar in his introduction to the above writes: "It is my opinion that the stories should be written full of poems and there should be no difference between the mood and physicalexpression."

Madhavaiah, the author of *Kusikar Kuttik Kathaigal* (குசிகர் குட்டிக் கதைகள்) comes next. Originally these stories were written in English and were published in the 'Hindu' an English daily; then they were translated into Tamil. Social reform was the main aim of these stories. In 1933 *Manikkodi* (மணிக்கொடி) a Tamil journal was published but it ceased publication in 1936. Among the short story writers, B. S Ramaiah, Pitchamürthy, Pudumaip-Pithan, Ku. Pa. Ra., Mouli, Si. Su. Chellappa and Chidambara-Subramaniyam are worth mentioning.

Regarding Pudumaippithan, it may be said that he handled the regional Tamil suitably in his writings and he was called as *Śirukathai Mannan* (சிறுகதை மன்னன்) The King of Short story writers.

The next author is Kalki. Some of his short stories became really long stories. Richness of imagination and description are the special features of his writings. We should mention three among the living authors. One is Akilan; the other is Vinthan, while the third, who holds the banner aloft among short story writers, is Jayakanthan.

There is an organisation called "Ilakkiyach Chinthanai" (இலக்கியச் சிந்தனை = The Literary Thought) and it holds regular meetings on the last Saturday of every month. The merits of the short stories published during the month are discussed at the meeting and the best story gets a prize; and a remuneration also is paid to the best reviewer. Two volumes named *Pinnani* (பின்னணி) and Kanavuk Kathai (கனவுக் கதை) are published by the organisation. The review was commenced by Akilan.

Novel :

If a man writes his own life itself, it will become a novel. Perhaps, the short stories have occupied the place of lone-verses (தனிப் பாடல்கள்) and the novels have occupied the place of epics.

As mentioned earlier Novel writing in Tamil began since the publication of *Pratāpa Mudaliār Sarithiram* (பிரதாப முதலியார் சரித்திரம்) in 1876 written by Vēdanāyagam Pillai, a District Munsif at Mayuram. He had mentioned his novel as 'Vaśana Kāviyam' (வசன காவியம் = Prosaic epic). It may be found that it is the social history of that time. This novel had been written with a view to impart instructions in a delightful way.

Kamalāmbāl Sarithiram (கமலாம்பாள் சரித்திரம்) written by Rājam Iyer was the next publication (1896). This was first published as a serial-story (தொடர் கதை) in *Viveka Chinthāmaṇi* (விவேக சிந்தாமணி) between 1893 and 1895. The philosophy of life with a rural background is the special feature of this work. The creation of characters and the entanglement of the story are really appreciable.

In 1898, A. Madhavaiah wrote his *Padmāvathi Sarithiram* (பத்மாவதி சரித்திரம்). Afterwards Pandit Natesa Sāstri and T. M. Ponnusāmy Pillai emerged as novelists. The social life and official routine are well portrayed in *Deenadayāḻu* (தீன தயாளு) of Pandit Natesa Sāstri. Another Novel, *Thikkaṟṟa Iru Kuzhanthaigal* (திக்கற்ற இரு குழந்தைகள்) by the same author was the first novel with detective features. The novels written by T. M. Ponnusāmy Pillai were generally adaptations of English novels. Vaduvur Duraisāmy Iyengār, Ārani Kuppusāmy Mudaliār and T. R. Rangarāju wrote their novels with materials adapted from English novels.

Va. Ra. was always noted as 'Writer Va. Ra.' His refined writing was very much appreciated by Dr. Aṇṇā (C. N. Aṇṇādurai) His work *Kōthai Theevu* (கோதைத் தீவு) is a specimen of his best imagination. *Sundari* (சுந்தரி) is his best creation of Art. In his writings, a great emphasis was laid on culture. He puts a question, in *Sundari* (சுந்தரி) as to who can hinder the smell from Jack-fruit or the sweet smell of blossommed jasmine. From this question, he elucidates some specific ideas of social reforms. Ka. Si. Venkataramani, who had the love of rural-life, Gāndhism and simplicity, wrote *Murugan ōr Uzhavan* (முருகன் ஓர் உழவன்) and *Kandan Oru Deśa Bakthan* (கந்தன் ஒரு தேச பக்தன்) and these may be said as the two ripe fruits of this Gāndhian era.

Kalki, who belonged to Mayuram in Tanjore district, worked under Thiru Vi. Ka. at first and then under Rājaji at Thiruchencode. *Thiyāgaboomi* (தியாக பூமி), *Sōlai Malai Ilavaraśi* (சோலை மலை இளவரசி), *Magudapathy* (மகுடபதி), *Kaḻvanin Kādhali* (கள்வனின் காதலி) are some of his earlier novels. After working for sometime in *Ānanda-Vikaḍan* (ஆனந்த விகடன்) he started the *Kalki* (கல்கி) his own publication. In the word 'Kalki' 'Kal' stands for Thiru V. Kalyānasundaranār; and 'Ki' stands for Krishnamurthy, his own name. *Pārthiban Kanavu* (பார்த்திபன் கனவு) was his first historical novel. Kalki was an able writer who would compel the reader to

complete the book at a stretch and his writings would be enjoyable even for a lay man. His novel *Śivakāmiyin Śabadham* (சிவகாமியின் சபதம்) contains about a thousand pages and it is most noted for its cohesion. The characters of *Śivakāmi* (சிவகாமி) and *Nāganandhi* (நாக நந்தி) are always memorable. *Ponniyin Selvan* (பொன்னியின் செல்வன்) which contains more than two thousand pages, well describes the golden age of the Chola period. *Nandhini*, a character of *Ponniyin Selvan* is an immortal one.

Alai Ōśai (அலை ஓசை) is his social novel, which is based on the Indian Freedom Fight. Throughout the story it is closely connected with the freedom fight. He (Kalki) himself writes "when I read *Alai Ōśai* (அலை ஓசை) once, it came to my mind that if any one of my books could survive for more than hundred years, that could be *Alai Ōsai* (அலை ஓசை) alone"

The very beginning of his novels would be attractive; and his style would make anything to be the life-thread of the story. For example :

"ஆதியும் அந்தமும் இல்லாத பரம்பொருளைப்போல், அந்தச் சாலையும் எங்கே ஆரம்பமாகிறது, எங்கே முடிவாகிறது என்று தெரிந்துகொள்ள முடியாததாயிருக்கின்றது:"

(The beginning and ending of that road was unknown like that of Almighty who has neither beginning nor ending.)

"சாலை வடதிசை நோக்கித் திரும்பிய முடுக்கிலே ராகூம்பேட்டை கிராமத்தில் தபால் சாவடி எழுந்தருளியுள்ளது. அதன் தூணிலே கட்டித் தொங்கவிடப்பட்டிருந்த தபால்பெட்டி, திக்கற்ற அநாதையைப் போல் பரிதாபமாகத் தோற்றம் அளித்தது."

(நாகநந்தி நடைப்பயணம்: வீராணம் ஏரி வருணனை)

(When the road turned towards north at the corner, there is the village Rāgūmpet where stood a post office, and the Post box which hung on a pillar appeared stranded like an orphan.)

Here we should mention Dr. Mu. Va. We can say that if Kalki had inculcated the desire for reading novels among the people, Dr. Mu. Va. inculcated the habit of buying novels. Some ten years ago, the novels of Dr. Mu. Va. only were given as marriage presents. In his novels, the series of ideas are given in the type of a letter than in the form of a connected story and it is

sought more to impart knowledge than give pleasure. It we can say that Kalki's novels are comparable to Rāmāyanam, Dr. Mu. Va.'s novels are comparable to Śilappadhikāram.

In the literary grove of Dr. Mu. Va. we can find flowers, unripe and fully ripe fruits. Please note the Titles of *Kallo Kāviyamō* (கள்ளோ காவியமோ), and *Kayamai* (கயமை). The former corrected the moral rectitude of a husband and his wife, and the latter brought out all the possible official blunders. The title *Kayamai* (கயமை) itself is really a revolutionary one.

We can mention next, among the short story writers, Akilan, Jayakanthan, Chandilyan, Kovi Manisekaran, N. Parthasarathy, T. Janakiraman, Jagachirpian. Mayavi and R. V. etc.

Akilan began his story writing at about his fifteenth or sixteenth year; and his first novel *Peṇ* (பெண்) brought him the first prize of Narayanasamy Iyer endowed by *Kalaimagaḷ* (கலைமகள்) for the best novel.

Akilan received letters from his readers asking him whether he can write a novel without a woman character. The reason for this question is that more than one heroine appear in his novels.

In his *Pāvai Viḷakku* (பாவை விளக்கு) Devaki, Śeṅkamalam, Gowri and Umā are circling round the hero Thaṇikachalam, an ideal writer. No body can forget, Rohini, a character in his Veṅkaiyin Mainthan (வேங்கையின் மைந்தன்) who was dangling between love and vindictive enmity. Every one should read the novel and understand the mood etc.'

Jayakanthan is a problematic writer. He exposes suitably all the secrets of life, crookedness of the society and the impediments of mind. The ideas presented by him induce the reader to look at life with a modern outlook. The growing present society portays the future society. Cohesion and the proper ending give life to his stories.

The novels of Chandilyan are filled with Sanskritic pleasant moods; his efforts are vast and he is trying to connect history with literature.

The novels of Janakiraman depicts the typical traits of Thanjavur. It will take sometime for the reader to understand the

usage of words and the nature of the story. *Moka Muḷ* (மோக முள்) one of his novels is a perspective of the mental attitudes of a lad who loves a girl, ten years elder to him.

There is a social complaisance in the novels of N. Pārthasārathy and the characterisation is high. Aravindan and Pooraṇi in *Kuriñchi Malar* (குறிஞ்சிமலர்) are unforgettable characters. In the same way, nobody can forget Satyamūrthy and Bharathi the unsuccessful young lovers of *Pon Vilanku* (பொன் விலங்கு). His style has enriched Tamil; but, at present, in his novel *Satya Vellam* (சத்திய வெள்ளம்) he uses numerous English phrases in their original forms. I am unable to understand why an author who can write chaste Tamil, is writing a rhythmic Tamil intermingling it with English words and phrases. I am under the impression perhaps his political feelings may gradually swallow his Art.

Thathuvam (தத்துவம்) a novel by Kovi Manisekaran is a modern creation; and it is admirable. It is centred round the mental conflicts of male and female. The central idea of the novel is, that one should not make his wife an object to be tested. Historical novels written by him are all based on correct historical datas. Among his books, *Sembian Selvi* (செம்பியன் செல்வி), *Chēran Kulakkoḍi* (சேரன் குலக்கொடி) and *Mayiliṛaku* (மயிலிறகு) are worth mentioning.

Vindhan's *Pālum Pāvaiyum* (பாலும் பாவையும்) describes heart-throbbing realism of the world. *Aṇaiyā Viḷakku* (அணையா விளக்கு) of R. V. is a revolutionary one. *Veera Pāndiyan Manaivi* (வீர பாண்டியன் மனைவி) of Aru. Ramanathan. *Thillānā Mōhanāmbāḷ* (தில்லானா மோகனாம்பாள்) of Kalaimani, *Thiruchiṛṛampalam* (திருச்சிற்றம்பலம்) of Jagacirpian and *Malargal* (மலர்கள்) by Rajam Krishnamurthy are worth mentioning among other books.

Among the detective novels *Kaṭṭupākkam Kaṇṇammā* (காட்டுப் பாக்கம் கண்ணம்மா), *Badrakāḷiyin Naḍamāṭṭam* (பத்ரகாளியின் நடமாட்டம்) are worth mentioning. At present, the novels have more emphasis on sex and these mushroom novels will ruin the society. Time alone should adjudge such books.

Dramas :

The term Nāṭakam may be divided into two parts as Nāḍu and Akham; that means to see a thing through the country side. This was the definition given by late T. K. S.; hence the drama is

mirrorising the occurences of the country. Dr. Mu. Va. says "One should take much effort to write a Drama, for it needs the talent of story writing and the ability to make the characters speak for themselves with real feelings."

We can see the antiquity of the Tamil drama, by the statement that a book named *Mathivāṇar Nāṭaka Tamiḷ* (மதிவாணர் நாடகத் தமிழ்) was one among the old Tamil Works now lost. It is said that the verses in *Kalithokai* (கலித்தொகை) contain portions of dramas. The Śilappadikaram is called as a dramatic epic. The following may be mentioned as an introduction to dramas: *Rājarājan Nāṭakam* (இராஜராஜன் நாடகம்) Perunadai (பெருநடை), *Kuṛavañchi* (குறவஞ்சி), *Paḷḷu* (பள்ளு), *Rāma Nāṭakam* (இராம நாடகம்), *Nanthanār* (நந்தனார்), *Sumati Vilāsam* (சுமதி விலாசம்), written by Alwarappa Pillai and *Kaṭṭiyak Kāran Kathai* (கட்டியக் காரன் கதை) etc.

Śankaradass Swamigal, who was born at Tuticorin in 1867 and who died at Pondichery in 1922 was an early writer of Tamil Dramas. It is said that he would write both the dialogue and the songs as well for a drama in one night and that too without even a single correction. He wrote more than forty dramas such as *Siṛutthoṇḍar* (சிறுத்தொண்டர்), *Vaḷḷit Thirumaṇam* (வள்ளித் திருமணம்), *Sathi Sulōchanā* (சதி சுலோசனா), *Manimekalai* (மணிமேகலை), *Abimanyu Sundary* (அபிமன்யு சுந்தரி) etc. He trained the actors well but with strict discipline.

Pammal Sambanda Mudaliar is praised as the "Father of Tamil Dramas". Once the actors in Tamilnad were called, with contempt, as 'Koothādigaḷ'. But Sambanda Mudaliar worked for the eradication of the bad name and secured a dignified status and proper place for them in the society. Though he was a Puisne Judge, he himself acted in dramas. He was the founder of the *Suguṇa Vilāsa Sabhā* (சுகுண விலாச சபா) in 1891. There was no Sabhā which did not stage '*Manōharā*'. He wrote *Manōharā* (மனோகரா), *Sabāpathy* (சபாபதி), Līlāvathy Sulōchanā (லீலாவதி சுலோசனா), Demon land (வேதாள உலகம்), Bandit chief (கள்வர் தலைவன்) etc.

Sadhāvadhāni Krishnasāmy Pāvalar wrote the following dramas: *Kadharin Veṛṛi* (கதரின் வெற்றி), *Pathi Bakthi* (பதி பக்தி), *Bombāy Mail* (பம்பாய் மெயில்), *Desīyak Kodi* (தேசீயக் கொடி) etc.

J. R. Ranga Rāju was the author of *Rājāmbāḷ* (இராஜாம்பாள்), *Chandrakāntha* (சந்திரகாந்தா), and *Ananda Krishnan* (ஆனந்த கிருஷ்ணன்) etc.

T. K. S. Brothers founded the Shanmugānanda Sabhā and C. Kannaiah introduced new devices in the screens and scenes set up. The dramas conducted by Nawāb Rājamaṇickam were always welcomed by public.

Here are some authors with dramas written by them :

Ku. Sā. Ki	...	Andamān Kaithy (அந்தமான் கைதி)
Ethirājulu	...	Auvvaiyār (ஔவையார்)
,,	...	Manithan (மனிதன்)
Jeevā	...	Uyirōviam (உயிரோவியம்)
Kalki	...	Kaḷvanin Kāthali (கள்வனின் காதலி)
Aru. Rāmanāthan	...	Rāja Rāja Chōlan (இராச ராச சோழன்)
Ki. Ā. Pe. Vi.	...	Tamizh Chelvan (தமிழ்ச் செல்வன்)
Nā. Pāndurangam	...	Siddhar Magaḷ (சித்தர் மகள்)
Akilan	...	Vāzhka Inbam (வாழ்க இன்பம்)
Sevā Stage :		
B. S. Rāmaiah	...	President Panchākṣharam (பிரசிடெண்ட் பஞ்சாக்ஷரம்)
,,	...	Therōtti Makan (தேரோட்டி மகன்)
,,	...	Nālu Vēli Nilam (நாலு வேலி நிலம்)
K. Bālachander	...	Neerk Kumizhi (நீர்க் குமிழி)
,,	...	Server Sundaram (சர்வர் சுந்தரம்)
,,	...	Ethir Neechal (எதிர் நீச்சல்)
,,	...	Mezhukuvarthy (மெழுகுவர்த்தி)
,,	...	Iru Kodugaḷ (இரு கோடுகள்)

Sakthi Krishnaswāmy	...	Katta Pomman (கட்டப் பொம்மன்)
Akilan	...	Venkaiyin Mainthan (வேங்கையின் மைந்தன்)
Sundaram		Vietnām Veedu (வியட்நாம் வீடு)

Manohar introduces many new devices in the field of stage dramas regarding the scenes and other such things.

At present, many amateur dramatists are rising up and their aim is to please the people; the dialogue is an ordinary type of talk and it is mixed with a number of English words and phrases. Their aim is to achieve immediate success. However we can state that the art of drama has gained ground to some extent and that the people have much desire for drama and are willing to lend their helping hand.

Newspapers and Magazines:

As noticed earlier the growth of Tamil Prose was promoted by the advent of Europeans and there was a considerable development in Tamil prose, short story and novels. The freedom movement helped the improvement of the regional languages. The field of newspapers and magazines, improved very much by its close contact with English language. At the beginning, Bhārathiyār was working in the daily papers called 'India' and 'Swadesamitran'

Śenthamizh (செந்தமிழ்), a monthly published by Madurai Tamil Sangam, helped the improvement of Tamil grammar and literature. *Thamizh Pozhil* (தமிழ்ப் பொழில்) a monthly publication of Karanthai Tamil Sangam helps very much the critical study of grammatical and literary works and inscriptions. *Śenthamizh Chelvi* (செந்தமிழ்ச் செல்வி) published by the South Indian Saiva Siddhantha Works Publishing Society, is doing marvellous literary work. However, the sale of these literary journals is not encouraging, for they are not following any modern business technique.

Among other literary magazines, *Maṇikkodi* (மணிக்கொடி) *Kalaimagaḷ* (கலைமகள்) and *Ponni* (பொன்னி) are noteworthy. The contributors to *Maṇikoḍi* were called as *Maṇikoḍi Ezhuthāḷar*, that

is, writers of *Maṇikodi*. From this we can understand the merits of the writers of short stories and novels.

Kalaimagaḷ (கலைமகள்) has all along been publishing admirable short stories and novels and it preserves a tradition in grammatical and literary Tamil. *Ponni* encouraged and created a group of non-brahmin Tamil writers; but it ceased its publication since the resignation of Murugu Śubramaniam as its editor. It introduced some new poets in the name of the "Tradition of Bhārathi Dāsan". Thillai Villaḷan, T. K. Srinivasan and N. Pandurangam are some of the best writers introduced by *Ponni*.

Kuyil (குயில்) by Bhārathi Dāsan and *Kāviyam* (காவியம்) by Surada were published as poetical magazines. *Mullai charam* (முல்லைச் சரம்) by Ponnadiyān and *Suradhā* (சுரதா) by Suradha are current poetical magazines.

Weeklies :

Kalki (கல்கி) is published in its former style, but *Ānanda Vikaṭan* (ஆனந்த விகடன்) is following the *via media* by combining the past and present. *Kumudham* (குமுதம்) is increasing its sale by publishing contributions which suit the taste of its readers. The novel "Aṇaika Aṇaika" (அணைக்க அணைக்க) which was published recently is a novel which can induce modern ideas.

Dhinamaṇi Kadhir (தினமணி கதிர்) may also be included in this series. The writings of Pushpa Thangadurai and Sujata are welcomed by the readers. *Kalai Kadhir* (கலைக் கதிர்) is published as a Tamil Science Magazine and *Mānjari* (மஞ்சரி) on the lines of *Reader's Digest*; but the sale is very limited. *Saraswathy* (சரஸ்வதி) by Vijaya Baskaran, and *Ezhuthu* (எழுத்து) by K. S. Chellappa, ceased publication due to their poor sales. The children's magazines also are sailing in the same boat. *Poonchōlai* (பூஞ்சோலை), *Karumbu* (கரும்பு) and *Kaṇṇan* (கண்ணன்) ceased publication for the same reason. *Kalkaṇḍu* (கல்கண்டு) a children's Tamil magazine changed to *Weekly Juice*. However, these magazines cater to the needs of the hour and readers contribute to their growth.

Dailies :

Thina Thanthi (தினத் தந்தி) inculcated among laymen the habit of reading newspapers. The style in *Dhina Maṇi* (தின மணி) even

today is mixed with Sanskrit and English words. *Thamizh Nadu* (தமிழ் நாடு) which was published in simple Tamil ceased publication with heavy loss. *Murasoli* (முரசொலி) is published in chaste Tamil in accordance with the saying "Today's news is tomorrow's history". In short, the newspapers tend to lower the standards; really it is their duty to work for the uplift of the public.

In general Tamil is improving, but the writing should have life; it should be comprehensive and perpetual. However, there is possibility to believe that the future world of Tamil writing will do and achieve something great.

Dr. Avvai Natarajan and Thiruvālargal Ko. Vi. Manisekharan, R. N. Sampath, V. Thillai-nayagam and Dr. Ganesan, also spoke.

Chairman's concluding remarks -

It was a very interesting speech that was delivered by Dr. Balasubramaniam on the subject. He touched on the use of Tamil in various fields and showed how the language has been adapted to suit the needs of the people in various fields. After all language is intended for the conveyance of thought in the best and most impressive manner possible and as time and civilisation advance, language has to be dynamic and not static. I am thankful to the Leader, and all those who attended this seminar.

II

The Institute of Traditional Cultures held a seminar at 4 P.M. on 5th September, 1973, in Room No. 48 of the University Buildings on "Basic Concepts of Saiva Siddhānta" led by Dr. V. A. Devasenapathy M.A., Ph.D., Professor of Philosophy, University of Madras, The following is a Report of the Proceedings of the Seminar.

Present

Dr. K. K. Pillay, M.A., D.Litt., D.Phil (Oxon) in the Chair.

Dr. V. A. Devasenapathy, M.A., Ph.D., Leader.

Others :

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Thiru S. Gangadaran, M.A., M.Litt., Assistant Professor in Philosophy, Vivekananda College, Madras-4.

Selvi Gayathri, Student.

Selvi C. Geetha Palani, M.A., Queen Mary's College, Madras-4.

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Selvi R. Kalaiselvi, Student, Department of Social Sciences, University of Madras.

Thiru Kalyanasundaram, Madras.

Selvi P. V. Kanchanamala, P. G. Hostel for Women, Madras-5.

Selvi V. Kanthimathi, Madras.

Dr. A. G. Kedilaya, M.A., Ph. D. Reader Dept. of Kannada, University of Madras.

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Leader, Dr. V. A. Devasenpathy :—

It is good to keep certain points in mind at the commencement of an attempt to see tbe basic concepts of Śaiva Siddhānta in the perspective of Tamil Culture.

(1) Śaiva Siddhānta bears the stamp of the Tamil genius. But it need not be restricted to formulation or exposition in Tamil. In

so far as it is concerned with the basic issues of life and Reality, its solutions, though given by Tamils with a certain cultural identity, should have a universal appeal. Its exposition in other Indian and non-Indian languages will certainly be of interest and possibly of value to others besides the Tamils and it would stimulate a fruitful discussion with non-Tamils. Even the few books available in English and German on Śaiva Siddhānta have made at least some non-Tamil scholars take interest in Śaiva Siddhānta.

(2) While thus Śaiva Siddhānta need not be co-extensive with Tamil, it is equally necessary to see that Tamil is not co-extensive with Śaiva Siddhānta. Tamil has been the medium for expression of other modes of philosophical and religious thought, like Vaishnavism, Advaita Vedānta, Jainism, Buddhism, Christianity and Islām. As we look at the wealth of Western philosophical literature, we cannot help wishing that contemporary Western thought relating to Existentialism and Phenomenology, Analytical philosophy, and Philosophy of Science are made known to the Tamils so that as they receive the impact of these new modes of thought, their reformulation of Saiva Siddhānta, in due course, while loyalty to the basic principles will acquire freshness and new dimensions. Other modes of thought can act as a creative ferment. That such fertilisation is not opposed to Śaiva (or Tamil) tradition is borne out by the fact that the Siddhāntin while treating other systems as *pūrvapakṣa* endeavours to assimilate the elements of value in them. Thus there may well be a renaissance of Śaiva Siddhānta in the years to come, if it is expounded also in languages other than Tamil and if Tamil and Tamils receive the impact of new modes of thought and also of new formulations of old modes of thought relating to other traditions.

(3) It is very necessary to remember that when analogies or similarities are suggested, they are not to be understood as complete in all respects. Analogy is partial likeness or agreement and similarity is not identity. So when similarities are suggested in this paper, they are to be understood only as having partial application. Thus when similarity is suggested between the basic concepts of Śaiva Siddhānta and the classification of Tamil letters as *uyir*, *meī* and *uyirmei*, it is outside the scope of this paper to maintain either that the concepts precede the classification or that the classification precedes the formulation of the concepts. There are those who believe that the basic concepts of Śaiva Siddhānta precede their exposition in the 5th Century A. D. (by Tirumūlar) or in the 13th

Century A. D. (by Meykandār). It may be that these basic concepts were contained in works said to have been lost in the great deluges of the past. There are those who hold that at least some of the Śaiva Āgamas could be of the 5th century B. C. and could have been written by the Tamils. Such considerations are interesting but are outside the scope of this paper. Again, when similarity is suggested between the classification of Tamil letters and the basic concepts, it is not meant, for example, that the comparison in respect of vowels and souls includes a reference to their exact number as well.

Attention is invited in this connection to Wilfred Cantwell Smith's book *Questions of Religions Truth* (Scribner) in which one of the chapters under the title Christian-Noun or Adjective, he uses the grammatical distinction to clarify the difference between a Christian in name and a Christian in life and conduct.

Professor M. Hiriyanna in his *Essentials of Indian Philosophy* (p. 55) says: "God cares" some one has stated "more for the adverb than for the verb" in explaining the point that what really matters is, how actions are done and not what they are and that the significance of this principle is to elevate the moral quality of actions above their content.

Śaiva Siddhānta speaks of *Pati* (the Lord, the Inflnite Spirit), *Paśu* (countless souls) and *Pāśa* (bonds : *ānava mala* and *karma*). *Paśu* and *Pāsa* though different in their nature are completely dependent on *Pati*. However, as conscious entities, *Pati* and *Pasu* differ from *Pāsa*. *Pāsa* is inert and requires to be actuated. It is incapable of activity by itself. In this respect, *Pati* and *Paśu* are like (vowels-*Uyir*) that can stand by themselves while *Pāsa* is like consonats (*mei*)that cannot stand by themselves ("மெய்தனித்தியலா"). However even as consonants also have their place in language, bodies (evolutes of *māya*, one of the bonds) are necessary in the *sakala* state for the souls. (மெய்யின் வழியது உயிர் தோன்று நிலையே). Even as consonants do not affect the essential nature of vowels through their association with them, material principles do not affect the core of the souls. (மெய்யொடு இயையினும் உயிரியல் திரியா)

Though as conscious entities, souls differ from *pāsa*, they are not like the Infinite Spirit which like the first vowel *a* (அ) is primary

and supreme. This point is implied in the first couplets of the *Tirukkuṛal* and the *Tiruvarutpayan* respectively.

அகர முதல எழுத்தெல்லாம் ஆதி
பகவன் முதற்றே உலகு.
அகர உயிர்போல் அறிவாகி எங்கும்
நிகரில் இறை நிற்கும் நிறைந்து.

It is to be noted in the *Tiruvarutpayan* verse quoted above that the author while likening God to the vowel *a*, adds the epithet 'incomparable' to God.

The Sūtra of the *Tolkāppiyam* 'மெய்யி னியக்கம் அகரமொடு சிவணும்' also streeses the importance of *a* (அ) as against the other vowels. 'அகரமொடு' instead of 'உயிரொடு' is significant.

To reinforce the distinction between the Supreme spirit and the souls, Śivajñāna Munivar refers to the language convention in Tamil which does not permit two letters (ட & ற) of the strong group (வல்லினம்) to occur as initial letters of words. In other words, even as ட and ற which belong to the strong group cannot be the initial letters of words, souls, though different from *pāśa* (bonds) as intelligent entities, yet cannot be the primal principle of Reality. We note thus some similarity between *sabda prapança* and *artha prapança*.

In a section called வேற்றுமை மயங்கியல் we have the following sūtra in the Tolkāppiyam :

" வினையே, செய்வது, செயப்படு பொருளே
நிலனே, காலம், கருவி என்ற
இன்னதற்கு இது பயன் ஆகவென்றும்
அன்ன மரபின் இரண்டொடுந் தொகைஇ
ஆயெட்டென்ப தொழில் முதல் நிலையே "

Cases in grammar (like accusative, dative etc.) require verbs for their endings and nouns to go with them. The sūtra under reference relates to cases in the context of verbs. It is interesting to note that Maraijñāna Dēsikar (16th Century A. D.), a commentator on the *Śivajñāna Siddhiyār* quotes this sutra in commenting on verse 112 of the *Siddhiyār* ('உலகு உடல் கரண மெல்லாம்') and finds it helpful to adapt the grammatical context to the philosophical one thus :

வினையே — ஆன்மாக்கள் செய்யும் தொழில்	(*karma* or deeds performed by souls)
செய்வது—ஆன்மா	(soul)
செயப்படு பொருளே—இருவினை	(punya and pāpa - merit and demerit)
நிலனே—புவனம்	(World - the locus of action)
காலம்—முக்காலம்	(time-span, past, present and future)
கருவி—முப்பத்தாறு தத்துவம்	(thirty six, taṭvas recognised Saiva Siddhānta)
இன்னதற்கு — இருவினைப் பயன் களைப் புசிக்க வேண்டிய காரணம்	(the reason for experience)
இதுபயன் — சுக துக்கம் புசித்துத் தொலைத்தபின் கன்ம க்ஷயம் பிறந்து மோக்ஷம் அடைகை.	(attainment of release after experience of pleasure and pain).

Similarly, the following *sūtra* regarding time is also quoted by Maraijñana Desikar in commenting on verse 30 of the *Siddhiyār*. (காலமே கடவுளாகக் கண்டனம் தொழிலுக் கென்னில்).

> " இறப்பே நிகழ்வே எதிரது என்னும்
> திறத்தியல் மருங்கின் தெரிந்தனர் உணரப்
> பொருள் நிகழ்வு உரைப்பது காலமாகும் "

In the context in which this *sūtra* occurs, time is said to be that which enables the recording of events in terms of the past, present and future. In ordinary experience, the past is that which has gone by, the present that which takes place currently, and the future that which is yet to take place. So, normally the past and the future are out of our ken. The seers and saints, however, are able to pierce the veil of time and to see the past as well as the future. Recall of past events and predication of future ones are possible for them. Thus there is an enlargement of human capacity in the case of these gifted individuals to see the past and the future as clearly as average persons are able to see the present. In this context, compare the following lines in the *Siddhiyār* which speak of *Yogic* perception by which one over-coming the impurities (*pāśa*) becomes a spectator of all time and existence.

"...........................சமாதியால் மலங்கள் வாட்டிப் பொருந்திய தேச கால இயல்பகல் பொருள்களெல்லாம் இருந்துணர்கின்ற ஞானம் யோக நற்காண்டலாமே"

(*Siddhiyār*, Alavai 13)·

The *Tolkāppiyam* speaks of two classes: *uyar tinai* (the 'high' class) and 'ahrinai' (the 'not high' class). There is the possibility of understanding *uyar* in regard to the past, present and future, the class that *has* risen, *is* rising and *will* rise, high.

"உயர்திணை என்மனார் மக்கட் சுட்டே
அஃறிணை என்மனார் அவர்அல பிறவே"

This shows an evolutionary possibility. It is at the human level, not at the sub-human level, that there can be conscious direction and striving of lives towards perfection. The point here is not one relating to biological evolution as formulated by Darwin and others. It is with the possibility envisaged in Hinduism in general and Śaiva Siddhānta in particular that souls at the human level can, by development of their innate potentialiites and in pursuit of a worthwhile ideal, try to purify and perfect themselves. The classification of souls as *Sakalar, Pralayakālar* and *Vijñānakālar* is based on the spiritual progress that can be made. As the conscious adoption and pursuit of an ideal is possible only at the human level, failure to have such an ideal is bewailed by Appar in the words 'குறிக்கோளிலாது கெட்டேன்.' to refer to the wasting of precious human life in the years lost in childish immaturity, adolescent and adult sexuality and disease and senility.

The *Tolkāppiyam* speaks of life under two aspects: *agam* and *puram*. *Agam*, again has to aspects, *Kaḷavu* and *Karpu*. Both *agam* and *puṛam* relate to human life. To take up *agam* first there is the possibility of sublimating the love between human beings (man and woman) into love between God and the soul. Love at first sight blossoming into happy union of two beings suggests the possibility of love between the soul and God, at first sight so to say - as in the case of Kannappar and consummation of such love. *Kaṛpu*, as institutionalised union, is suggestive of the gradual approach of religion, as in the case of *Śivakocāriyar*. It may be said in general that bridal *mysticism* (nāyaki–nāyaka bhāva) in Tamiḻ religious literature is the continuation of *agam* literature, especially the *kaḷavu* part of it.

There is the thrill of the beloved at the very mention of the lover's name. Is this not beautifully portrayed in the following verse of Appar which is reminiscent of *agam* poetry, especially kaḷaviyal ?

" முன்னம் அவனுடைய நாமம் கேட்டாள்
மூர்த்தி அவனிருக்கும் வண்ணம் கேட்டாள்
பின்னை அவனுடைய ஆரூர் கேட்டாள்
பெயர்த்தும் அவனுக்கே பிச்சி ஆனாள்
அன்னையையும் அத்தனையும் அன்றே நீத்தாள்
அகன்றாள் அகலிடத்தார் ஆசாரத்தை
தன்னை மறந்தாள் தன் நாமம் கெட்டாள்
தலைப்பட்டாள் நங்கை தலைவன் தாளே."

The other possibilities of relation between souls and god, not only as the lover and the beloved but also as parent and child, friend, etc., and God's love for soul may well be developed from the following :

" காமப் பகுதி கடவுளும் வரையார்
ஏனோர் பாங்கினும் என்மனார் புலவர் "

Except in the case of the all-too-few religiously precocious souls, love for God is not possible for ordinary persons until they grow through, and out of, the ordinary and usual phases of human life. However, they have to be told that the proper consummation of their conjugal life is in spiritual marriage.

" காமம் சான்ற கடைக்கோட் காலை
ஏமம் சான்ற மக்களொடு துவன்றி
அறம்புரி சுற்றமொடு கிழவனும் கிழத்தியும்
சிறந்தது பயிற்றல் இறந்ததன் பண்பே "

We have a sublime ideal here. The hero and the heroine who have lived a full life of human love move forward to practise perfection, to practise of the presence of God (சிறந்தது பயிற்றல்) "சிறப்பு என்னும் செம்பொருள்" can well be for Saivites. "சிவன் எனும் நாமம் தனக்கே உடைய செம்மேனி எம்மான்"......Such a practice is in the company of their children who have grown up to shoulder the responsibilities of the family and of their relatives who love to live a righteous life "அறம்புரி சுற்றம்". The ethical and social aspects of the religions pursouit is not individually contained but is

comprehensive enough to include one's off-spring and one's social group also.

When we turn to *puṛam* literature, two points are worth noting ;

(1) Realization of the impermanence of human life and

(2) Possibility of sublimating the instinct of pugnacity.

"காஞ்சி தானே பெருந்திணைப் புறனே
பாங்கருஞ் சிறப்பின் பல்லாற் றானும்
நில்லா உலகம் புல்லிய நெறித்தே"

Body, youth, wealth, etc. are all impermanent. Yet for the attainment of perfection (or union with God), these have to be used and the *attendant miseries put up with.* The world has to be used as a bridge to cross over, not as a permanent place of residence.

Now comes the question, what is that in pursuit of which everything else has been a preparation? Does the term *Kandaḷi* have any relevant in this context? Scholars may differ in the interpretation of this term. But the following interpretation is relevance in the present context. It is the transcendent formless Self-subsistent principle requiring no support for Itself. ('ஒரு பற்றுக்கோடுமின்றி அருவாகித்தானே நிற்கும் தத்துவம் கடந்த பொருள்'). Formless and requiring no support for Itself, it is the support of everything and is ever blissful. It is a pure effulgence, free from impurity and beyond the grasp of words, body and mind.

"சார்பினால் தோன்றாது தான்அருவாய் எப்பொருட்கும்
சார்பென நின்றெஞ் ஞான்றும் இன்பந் தகைத்தரோ
வாய்மொழியரல் மெய்யால் மனத்தால் அறிவிறந்த
தூய்மையதாம் மைதீர் சுடர்"

Analysing this verse, we get the following basic factors:

(1) The ever pure effulgent self-dependent substance (Pati).

(2) (By contrast and implication) Entities (associated with body, mind etc) covered by impurity and requiring support.

(3) Impurity (Pāśa).

In explaining the concept of *Kandaḷi* the following words of the *Tiruvāçagam* have been quoted.

"உற்ற யாக்கையின் உறுபொருள் நறுமலர் எழுதரும் நாற்றம்—போல்
பற்றலாவதோர் நிலையிலாப் பரம்பொருள்"

The state of the soul which requires a support for itself and, in the absence thereof flutters helplessly is described in the line :

கொம்பரில்லாக் கொடிபோல் அலமந்தனன்

The impurity or disease that plagues the soul will be removed when one realises that which is the true support and gives up attachment to false ones :

"சார்புணர்ந்து சார்புகெட ஒழுகின் மற்றழித்துச்
சார்தரா சார்தரும் நோய்"

(the நோய் or disease is the snese of 'I' and 'mine'.)

Thé way to give up attachments to false supports is to cling to the One who has no attachments.

"பற்றுக பற்றற்றான் பற்றினை அப்பற்றைப்
பற்றுக பற்று விடற்கு"

There is yet another expression, which is again relevant for our study of concepts of *siddhānta* in the context of Tamil grammar and Culture. This expression occurs in the following *sūtra* of the *Tolkāppiyam* :

"காலம் உலகம் உயிரே உடம்பே
பால்வரை தெய்வம் வினையே பூதம்
ஞாயிறு திங்கள் சொல்என வரூஉம்
ஆயிர் ஐந்தொடு பிறவும் அன்ன
ஆவயின் வரூஉம் கிளவி எல்லாம்
பால்பிரிந்து இசையா உயர்திணை மேன"

The expresion 'பால்வரை தெய்வம்' is interpreted to mean God who apportions *Karma* 'தெய்வத்தால் வகுக்கப் பெறும் முறையே பால் எனவும், வகையெனவும் ஊழ் எனவும் வழங்கப்படுவதாம்'.........

It may be recalled that Śaiva Siddhānta bases one of its arguments for the existence of God on the requirements of morality. *Karma* is not self-administering, nor something to bo administered by souls. It has to be under the eontrol of God.

The oft-quoted lines of the *Periyapurānam*

"செய்வினையும் செய்வானும் அதன் பயனும் சேர்ப்பானும்
மெய்வகையால் நான்காகும் விதித்த பொருள்"

and of the *Tirukkural.*

"வகுத்தான் வகுத்த வகையல்லாற் கோடி
தொகுத்தார்க்கும் துய்த்த லரிது"

are helpful in understanding the Siddhāntin's concept of God as Moral Governor.

Whlle on the subject of God, we may note two references to the Tholkāppiyam in Maraijñāna Dēsikar's comments on the *Siādhiyār* verse :

"அனாதிடய அமலனாய அறிவனூல் ஆகமந்தான்
பினாதி மாறின்றிப் பேணல் தந்திர மந்திரங்கள்"

The following are the sutras he refer to—

"வினையின் நீங்கி விளங்கிய அறிவின்
முனைவன் கண்டது முதனூல் ஆகும்"—மரபியல் 34.

and

"நூலெனப் படுவது நுவலுங் காலை
முதலும் முடிவும் மாறுகோ ளின்றித்
தொகையினும் வகையினும் பொருண்மை காட்டி
உண்ணின் றகன்ற உரையொடு பொருந்தி
நுண்ணிதின் விளக்கல் அதுவதன் பண்டே"

—செய்யுளியல் 166.

We may also invite attention to certain words in Tamil (the date of their first occurrence and their derivation are matters for Tamil scholars to determine) as particularly appropriate for *siddhānta* concepts. கடவுள் and இயவுள் for the transcendent and immanent aspects of God, also— ஒன்றாய, வேறாய, உடனாய in Siddhānta terminology. Likewise the words இருள், மருள் and அருள் are very suggestive in respect of total ignorance (of *Kevala avasthā*) partial knowledge (of *sakala avasthā*) and full illumination by Grace (of *Śuddha avastha*). Finally, the Siddhāntin finds the genius of combination of words in Tamil, in தாடலை very helpful in explaining his concept of release. When தாள் and தலை combine, we have

தாடலே, where the words continue to have their identity and yet are combined inseparably. The Lord 'stoops to conquer' and the soul surrenders to be conquered, the apparent defeat in conquest really being an enrichment, not an impoverishment. What can be more appealing to a believer in God then the picture of the roseate feet of the Lord adorning the regenerate head of the devotee!

Turning to *puram*, we may note there again, the possibility of sublimation as mentioned earlier. Just as the biological instinct for mating can be sublimated for achieving spiritual union, sex-instinct of pugnacity may also be sublimated by turning this instinct for war against others into a war against the evil forces in one self, like lust, greed, anger etc. Do we not have support for this in திருப்படை எழுச்சி (in the *Tiruvācagam*) and in such works as மோக வதைப் பரணி, அஞ்ஞை வதைப் பரணி etc.

Notwithstanding the foregoing features of similarity between Saiva Siddhānta and Tamil Culture, the following, which though rooted in both these, have a wider appeal, are also worth recalling:—

(1) The purpose of worsnip is not to ask for gifts but for God's grace :

"..................யா அமிரப்பவை
பொருளும் பொன்னும் போகமுமல்ல நின்பால்
அருளு மன்பு மறன் மூன்றும்''

—பரிபாடல் : 5 : 78—80
(Paripadal)

The average man is interested in acquiring objects of enjoyment, in the gold needed therefor and in the enjoyment itself. But the laudable aim set forth here in the form of a prayer to the Almighty is that He may be pleased (1) to bestow His grace to enable us to overcome our egoism (2) to help us to develop love for Him so as to evoke His grace and (3) as the joint effect of His grace and our love for Him, to let us cultivate virtue. The virtue that blossoms thus will be for the benefit of society – human and sub-human, securely based as it is, on God's grace and unfounded human love.

(2) Again, the purpose of worship is that the worship may increase —

துன்னித் துன்னி வழிபடுவதன் பயம்
இன்னும் இன்னும் அவையாகுக.

பரிபாடல் 14 : 30
(Paripadal)

In brief the saints worship, not even for release but because of the love that wells forth in them.

" கூடும் அன்பினில் கும்பிடலே அன்றி
வீடும் வேண்டா விறலின் விளங்கினர்."

Worship is thus redeemed from all narrowness and self-seeking.

What is the basis for the ancient Tamil̤ sentiment which is most needed for a one-world-today, 'The whole world as our home, all mankind (indeed all living beings) as our kin? Could it not be the following?

" எவ்வுயிரும் உறை இறை சிவனென்று
எவ்வுயிர்க்கும் அன்பா யிரு "

Thus Śaiva Siddhāntha, while looked in Tamil̤ culture could have a universal appeal as well!

Thiru A. S. Gnanasambandan: "The learned Professor may kindly elucidate whether he believes that Tolkāppiam who is dated as belonging to pre-Christian era foresaw the Śaiva Siddhāntic concept when he gave the nomenclature as *Uyir, Mei* and *Uyirmei* to the Tamil̤ alphabets".

Thiru. S. Gangadaran: "Śaivism is one of the living religions of India. It is practised by vast numbers of people. Its influence is to be seen not only in India, but also in Ceylon and other Asian countries. Though it is difficult to trace the origin of Śaivism we may safely say that it is a happy blend of the two factors – one Āryan and the other pre-Āryan. Śaivism is not a single unit, but covers many faiths. We find different shades of thought and observance of different religious rites among the schools of Śaivism. They change from the idealistic monism of Kāshmir Śaivism to the pluralistic realism of Śaiva Siddhānta. It is interesting to note the connection between Śaiva Siddhānta and Tamil̤ literature.

Umāpati Śivam, the author of Śivaprakāsam enunciates the distinctness of Śaiva Siddhānta in terms of its character as inseparable non-dualism. (பிறிவரு மத்துவிதமாகுஞ் சிறப்பினதாய், சிவப்பிரகாசம் 7). He shows the points of departure from the other systems of Vēdānta and also from other schools of Śaivism. Let us consider the connection between Śaiva Siddhānta and Tamil̤ literature in this respect.

The concept of Advaita is important not only in Saiva Siddhānta literature but also in Upanisads. Śvētasvatāra Upanisad (IV-6) says:

Dva suprana sāyujya sākhaya
Samanām Vrkṣam pariśasvajatē

tayōr anyah pippalam svād atty
anasnann anyō bhiçaka siti."

R. E. Hume gives the following translation:

"Two birds fast-bound companions
Clasp close the self-same tree.
Of these two, the one eats the sweet fruit;
The other looks on without eating."

This idea is first to be found in the Ṛg Vēda (The hymns of the Ṛg. Vēda translated with popular commentary, edited by T. H. Griffith, Vol. II, published by E. J. Lazarus and Co. Third Edition 1920), which says "Two birds with fair wings knit with bonds of friendship in the same sheltering [tree have found a refuge. One of the twain eats the sweet Fig-tree's fruitage; the other eating not, regardeth only". Commenting on this Sāyana says that the birds are the vital and the Supreme Spirit dwelling in one body. The vital spirit enjoys the fruit or rewards of actions while the Supreme Spirit is merely a passive spectator. The same idea is repeated in the Mundaka Upaniṣad (3-1-1) also.

It is interesting to note that Tirumūlar also explains the Siddhānta view-point by using a similar analogy. He says that there are two swans on the river bank and the two are inseparable.

" அன்னம் இரண்டுள ஆற்றங் கரையினின்ப
துன்னி யிரண்டுந் துணைப் பிரியாதன்னந்
தன்னிலை அன்னந் தனியொன்ற தென்றக்கால்
பின்ன மடவன்னம் பேறணு காதன்றே "

(Tirumandiram, edited by Ramanātha Pillai and Tudisaikkizār, the Saiva Siddhānta Works Publishing Society, p. 775).

If one' sreal nature is to be isolated, then the other has no salvation. The former swan refers to the Lord and the latter which is called as மடவன்னம் (ignorant swan) refers to the individual soul. The phrase, 'தன்னிலை அன்னம் தனியொன்ற தென்றக்கால், பின்ன மடவன்னம் பேறணுகா தன்றே' must be clearly understood. This

phrase means that so long as the individual thinks that he can exist independently of the Lord, he cannot attain liberation.

Śivajñāna Munivar considers the analogy of the vowel 'A' which is found in all letters as a refutation of Kēvalādvaita. He explains that the non-difference in union as conceived of by the Siddhānta is to be understood in the sense of pervasion. Meykandār says, "When the Rg. Vēda says 'One', it means that Reality is one, that the Lord is one. Thou who sayest 'one' understand that thou are soul bound by the fetter. The Vēda means that just as there can be no letter if the vowel 'A' is not, so there is nothing (if Brahman is not)". Tiruvaḷḷuvar says.

"As A is the first of all letters

So the ancient Bhagavan is first in the world.'

Tirukkural-1

" இது தலைமைபற்றி வந்த எடுத்துக்காட்டுவமை. அகரத்திற்குத் தலைமை விகாரத்தா னன்றி, நாத மாத்திரையாகிய இயல்பாற் பிறத்தலானும், ஆதிபகவற்குத் தலைமை செயற்கை உணர்வா னன்றி இயற்கை யுணர்வான்முற்றுணர் தலானுங் கொள்க."

விளக்கம்

" விகாரத்தான் அன்றி நாத மாத்திரையான் இயல்பாற் பிறத்தல் ஒலியின் வேறுபாட்டினாற் பிறவாமல் வாய் திறந்து எழும் ஒலிமாத்திரையாகிய இயற்கையால் பிறத்தல்."

Tirukkuraḷ.

(Parimēlaḷagar's commentary, Edited with notes, V. M. Gopālakrishnamācari, Triplicane, 1949, p. 6).

Tolkāppiyar says.

" மெய்யின் இயக்கம் அகரமொடு சிவணும் "

It is significant to note that a consonant depends for its movement not on an ordinary vowel but on the first vowel, namely 'A'.

If the point of comparison is merely to denote God's order in place as the first, so many other analogies might be thought of. Parimēlalagar says that the order is not order in place, but order in its origin. A is the most primary sound that the human voice can utter and it is the one sound which is present in every other sound vowel or consonant. A vowel is defined as a syllable that can be

pronounced of itself, without the aid of any other syllable. A consonant is an alphabetical element that has to be combined with a vowel to form a syllable. We utter these sounds and yet fail to recognise the mystery in their connection on account of their familiarity. When we try to utter 'A' it comes by the mere opening of the mouth without any modification whatever, and requirs no other aid. When we try to pronounce vowel-consonant, *ka* (க) we can note that there is a vowel-sound present in it. We cannot pronounce the consonant after eliminating the vowel. There is always a vowel sound present in the consonants, though we never consciously recognize its presence. We dot all our consonants as க், ச், ட் etc. and the dot or circle in Hindu symbolism represents the letter 'A'. This shows that just like the consonants require vowels even for their pronunciation, so also the souls and matter require God for their meaningful sustenance. J. M. Nallasāmi Piḷḷai in his 'Studies in Śaiva Siddhānta' feels that there is no such unique conjunction anywhere else in Nature, where one subsists not except in conjunction with the other. Except the inseparable conjunction as noted above, we see that the consonant (pure) is no more derived from the vowel than the vowel from the consonant. The place of origin is distinct. 'A' is pronounced by the mere opening of the mouth. The tongue has to be brought into contact with palate to pronounce *ka* (க) and this same act cannot produce the vowel. So the vowel cannot be said to cause the consonant, nor the consonant the vowel. Nor can we call the consonant and the connection themselves as false, and as a mere illusion or delusion. So J. M. Nallasāmy Piḷḷai concludes that neither the principle of Parināma nor Vivarta can apply to this connection, All that we can say of it is that the vowels and consonants are so connected and inseparable and that no language is possible with vowels alone, nor with consonants alone and every consonant is at the same time a vowel consonant in which the vowel is implicit. In the same way God exists in the world whether we regognize His presence or not. Though we can conceive of the vowels standing alone, to think of consonants as existing by themselves is an utter impossibility. Thus though ontologically God and souls are existents, the nature of their existence differs axiologically. Thus we can see that the understanding of Tamiḻ literature paves the way for a better understanding of Śaiva Siddhānta philosophy.

Thiru N. Murugesa Mudaliar : "In discussing this subject at the Institute of Traditional Cultures we have to focus our attention on the basic concepts of Śaiva Sidhānta which have the roots in the

traditional culture of India. All the orthodox systems of Hinduism base their authority on the Vedas. But, Śaivism and to an equal extent Vaishnavism derive their authority from the Āgamas. The Śaiva Āgamas are the largest in number, namely 28, whereas the Vaishṇava and Śaktha Āgamas are smaller in number. The Gāna Padha of the Āgamas are definitive philosophic formulations while the Kriya Padha describe rituals, institutions, places of worship, discipline, etc. The distinetion between the Vedās and Āgamas is that the Vedic hymns are addressed to many Gods, but the Upanishads, although referring to many of them, speak of the Supreme Brahman as one, both as a peronal and impersonal Being. The Upanishadic thought was largely influenced by the pre - Vedic ideas of God. As is well-known, Pūrvamimāmsa, which had its influence for a long time, laid stress on rituals as the means of salvation. It did not postulate God. The Āgamas spoke in clear terms of one God only. The *Ś*aiva Āgamas, for example, spoke as *Ś*iva as the Supreme and the Pancharātra spoke of Vishnu as Supreme. They did not attach any importance to Vedic sacrifice. The Āgamas firmly established the monotheistic concept of God and the Śaiva rituals completely displaced the old Vedic rituals like yagnas, animals sacrifices etc. Even within Śaivism there were many cults like Pāsupatas, Kapālikas, Bhairavas, Lakulisikas etc. Many of them adopted stern ascetic practices like wearing skulls and, physical austerities. They were the reflections of Jaina and Bauddha practices. Śaivism disapproved of these practices. It did not look upon Śiva as an avenging God. The early Āryans identified the pre-Āryan Śiva as Rudra, which was wrong. Śiva is looked upon as Chathrista-the Fourth and superior to the Trinity. The Yajur and Sāma Vedas particularly, did not give any terrible aspect to Śiva. Southern Śaivism though subscribing to the destructive aspects of Śiva as the destroyer of Tripura, Yama ete. looked upon the puissance of *Ś*iva as a beneficient aspect to protect the world. Even in the cosmological role of Siva, Samhāra is only a rest for the world process before resuming again at His will.

Thus Southern *Ś*aivism looked up all the aspects of *Ś*iva - creation, sustenance, destruction, obscuration and liberation as Grace from first to last. It is on this basis that *Ś*ri Meikaṇṭadeva (13th century) formulated the doctrines of *Ś*aiva Siddhānta in his *Ś*ivajñānabōdha Sutras which is the crystallised doctrine having its roots in Vedas, Āgamas and Upanishads and what is more on the experience of Saints.

What the Śaiva Samayāchāryas and the Sanatanāchāryas said in their Divine utterances and philosophic works are valid for all time. They were based on deep psychological insights into the working of the human evolution and human destiny and is the product of the Dravidian culture and intellect which certainly has some characteristics of its own in the broad diapason of Hindu Culture.

Thiru D. Sadasivan: "Though I am not competent to offer comments and make observations on a subject like this, I am tempted, as a follower of Śaivism, to place the following facts before the learned Professor in order to enlighten me.

I understand that Kashmir Śaivism asserts the identity of *Pati* (or Śiva) Paśu (or the soul) and Pāśa (or the world). This indicates how that these three basic concepts of Śaiva Siddhānta are universally accepted irrespective of regional barrier.

The pattern of letters in Tamil language is *Uyir*, *mei* and *Uyir-mei*. What I like to know is whether according to the learned Professor, these letters can have universal application or they be confined to Tamil literature and Tamils.

Thiru Mylai Seeni Venkataswāmi: To seek an affinity between the Śaiva Siddhānta concept of Pati, Paśu and Pāsa with the vowels, consonants and vowel-consonant alphabets of the Tamil language does not appear to be correct. To imagine it and seek such an affinity is straining too much. It does not appear proper to denote Pati (God) with vowels, Pāśa (Bond) with consonants and Pāśa (soul) with vowel-consonants. Pati (God) is one but vowels are twelve in numbers. Pāśa is therefold viz. Āṇava (Ego), Karma (action) and Māya (illusion). But the number of consonants equated to Pāśa is Eighteen. Paśu (Soul) are many but the number of vowel-consonantal alphabets equated to Paśu are two hundred and sixteen in number. So the affinity sought to be made does not appear to be correct and appers to be a forced one. If there is such an affinity should it not be possible to establish a similar affinity with the three concepts of Vaishnavās viz. Jagat, Jīvan and Param (Jagat-Pāśa-consonants; Jīvan-Paśu-Vowel consonants; Param-Pati-vowels). Tamil grammar appeared some centuries before Śaiva Siddhānta grew to its full stature. Hence the classification of alphabets into vowels, consonants and vowel-consonants was made before the names of Pati, Paśu and Pāsa were

coined. Tamil grammar is 2500 years old. Śaiva Siddhānta is only a thousand years old. But it should not be deduced that Śaivism itself appeared only a thousand years ago. Śaivism appeared even before 2000 years. But it existed as a Religion but at that time its Siddhānta philosophy was not developed. Traditionally only after Religions appeared and flourished do philosophies connected with them appear. It may be inferred that Śaiva Siddhānta attained its full stature as the philosophy of the ancient Saivism only in the 10th century A. D. History tells us that Śaiva Siddhanta literāture appeared only in the 10th aod 11th centuries. So it is not proper identify the concept in Śaivasiddhānta with Tamilian Grammar which appeared some centuries earlier. Also the words உயிரெழுத்து, மெய்யெழுத்து, உயிர்மெய்யெழுத்து (vowels, consonants and vowel—consonants) are pure Tamil words while the Words Pati, Paśu, Pāsam are Sanskrit words. So it is clear that Śaiva Siddhānta works were written when Sanskrit was considered as a common language of India.

It is impossible to say anything clearly and definitely about Kandazhi. Even at the time of later day commentators ideas regarding Kandazhi were lost. So they never referred to it. It appears to be a by-gone ritual of worship of God.

Long before the time of Tolkāppiyam, amorous literature was written and refers to the married life of man and woman. Man is denoted as hero and the woman (his wife) as heroine and Śangam literature like Aganānuru, Narrinai, Puranānuru, Kurunthogai Aiṅgurunūru Kalithogai etc., refers to courtship between the two.

Later, from the 6th century this was divided into wordly love and divine love. The worldly love was denoted as low in pleasure and divine love as Highest Pleasure. The first is derived between husband and wife and second by peple's strong devotion to the Divine, Divine depicting God as the hero and the men (souls) as the lovers.

After the advent of Bhakti cult in Śaivism and Vaishṇavism, Divine love made its appearance. The Śaivaites and Vaishṇavaites started this Bhakthi movement in the 6th century to put down Jainism and Buddhism and to spread devotion. To this end Bhakthi songs, devotional poems were sung. Devotees imagining themselves as ladies pining in love for the God imagining him to be their hero sang poems of an amorous nature, To frame regulations

for this type of amorous literature Irayanār Agapporul was written. Later Kovai, Kalambakam, Ula on the lines of this new type of amorous literature were written.

The Buddhists and Jains did not accept this new type of divine amorous literature. So they did not write such literature. The amorous literature of the Sangam era relate only to worldly amorous literature but, after the Bhakthi movement amorous literature of Śaivaite and Vaishnavaites relate to Divine amorous literature and were intended only to strengthen the Bhakthi movement.

Thiru C. N. Singaravelu: Dr. Devasenāpathy spoke about the connection between Tamil grammar and the philosophy of Śaiva Siddhānta. This connection has been beautifully expressed in the first kural of Tiruvalluvar viz.

"அகர முதல எழுத்தெல்லாம் ஆதி
பகவன் முதற்றே உலகு"

The truth that God is in and yet beyond all things can be derived from the comparison to alphabet அ (A). This comparison is oft-quoted in all works in Śaiva Siddhānta. The first stanza of Tiruvarutpayan is:

"அகர உயிர்போல் அறிவாகி எங்கும்
நிகரில் இறை நிற்கும் நிறைந்து"

(God like the vowel A stands as the all-pervading incomparable knowledge).

It would appear beyond this link between grammar and philosophy, all other links have to be taken as strained ones. It is stated that the classification of letters into vowels (உயிரெழுத்து) consonants (மெய்யெழுத்து) and combinations of the two (உயிர்மெய் யெழுத்து) could be compared to the classifications of Pati, Paśu and Pāsam (God, Soul and Attachment). Only the அகரம் (vowel A) can be compared to Pati a but all other Tamil vowels can be included only under the Paśu class.

The classification into superior (உயர்திணை) and Inferior (அஃறிணை) was also mentioned. But Tolkāppiyam says: "உயர் திணை என்பது மக்கட் சுட்டே" "Humans only are superior". Nannūl makes this even more clear.

"மக்கள் தேவர் நரகர் உயர்திணை
மற்றுயிர் உள்ளவும் இல்லவும் அஃறிணை"

Superiors (உயர்திணை) are humans, Dēvas and nether world beings. All other animate and inanimates are inferior (அஃறிணை).

This classification does not appear to be in consonance with the concepts of Śaiva Siddhānta. According to Śaiva Siddhānta all sentient beings belong to the Pasu class.

I had a talk with His Holiness Gñānaprakāsa Deśika Paramāchārya Swāmi regarding the words "Kandazhi" (கந்தழி) in Tolkāppiyam and of the classification of அகம் and புறம் (Love and material world). He is a deep scholar not only in Śaiva Siddhānta but also in Tolkāppiyam. His views are that inasmuch as the word Kandazhi (கந்தழி) occurs only once and, elsewhere the word occurs only as Kāndaḷ (காந்தள்) as also in Tirumurugarṟuppadai and Paripāḍal it is clear that the word Kāndal has been mis-spelt as Kandazhi and that many mistakes like this yet remain to be corrected in Tolkappiyam, for example: Kaḷaviyal, stanza 28 of Noorppa.

Dr. Devasenāpathy refers to Agam and Puram. But the Swāmi is of the view that these two words do not find any place in Tolkāppiyam but only the two branches (திணை) of conduct as அகத்திணை and புறத்திணை (Amatory and public). Also the ancient Tamils classified only material objects of the world into these two. The classification of these further into அறம், பொருள், இன்பம், வீடு (Aṟam, Poruḷ, Inbam, Veeḍu) i.e. Morality, wealth, pleasure and salvation was done much later according to the view of one section. The Swāmigal is of the view that the classification of Aṟam, Poruḷ and Inbam (Morality wealth and pleasure) was adopted by Tolkāppiyar himself as illustrated by verses 102 of Cheyyuḷiyal and 1 of Kaḷaviyal reproduced below:

"அந்நிலை மருங்கின் அறமுத லாகிய
மும்முதற் பொருட்டும் உரிய வென்ப"

செய்யுளியல்—102

இன்பமும் பொருளும் அறனும் என்றாங்கு
அன்பொடு புணர்ந்த ஐந்திணை மருங்கின்
காமக் கூட்டங் காணுங் காலை
மறையோர் தேளத்து மன்றல் எட்டனுள்
துறையமை நல்யாழ்த் துணைமையோர் இயல்பே"

களவியல்—1

I now wish to give a few ideas on the speciality of Śaiva Siddhānta.

The Saiva Siddhānta Mahā Samājam publishes a quarterly named Śaiva Siddhānta. I wish to refer to two articles I wrote in it; one relates to the catholicity of the Śaiva Siddhānta under the heading "Śaiva Siddhānta – the Great Reconciler". The other is on "Greece Thought and Śaiva Siddhānta".

That the religion of Śaiva Siddhānta is not like ones based on emotionalism or on pure rationalistic doctrinnaire but takes the middle course; when it describes the attributes of the Soul, that of God between, how it follows its own unique course avoiding these two extremes when it describes the attainment of God-head has been explained in my article on "*Ś*aiva Siddhānta – The Great Reconciler".

In the Second article, the view of some Greek Philosophers have been compared with those of *Ś*aiva Siddhānta. The ideas of the last luminary among the Greek Philosophers viz. Plotinus closely resembles those of *Ś*aiva Siddhānta. The idea of Śaiva Siddhānta "அவன் அருளாலே அவனதாள் வணங்கி" (you can worship Him only through His grace) is echoed in the following words of Plotinus:

"And this is the true end set before the soul, to take that light, to see the Supreme by the Supreme and not by the light of any other principle – to see the Supreme which is also the means to the vision; for that which illumines the soul is that which it is to see, just as it is by the Sun's own light that we see the Sun".

The merger of the Soul with God on attaining Godhead is termed as Advaitic union. The words of Plotinus also appear to illustrate this:

"Ultimately we shall know nothing of the things of the world, but only contemplate the intellectual realm. There will be no memory of personality, which in contemplative vision is unaware of itself. The soul will become one with 'nous' but not to its own destruction; 'nous' and the individual soul will be simultaenously two and one".

"The Nous" referred to here may be compared to God's Grace".

Thiru B. Varadarajan: The glory of Śaivaism is the threefold Truth. They are Pati, Paśu, Pāśam. They are also called God, Soul and Bondage. This has been clearly stated by Tirumūlar in Tirumanṭhira Upadēsa Urai as under:—

"பதிபசு பாசம் எனப்பகர் மூன்றிற்
பதியினைப் போற் பசுபாசம் அனாதி
பதியினைச் சென்றணு காபசு பாசம்
பதியணுகிற் பசுபாசம் நிலாவே"

The substance of this is: Just as God is without beginning or end among the three God, Soul and Bondage, so also soul and Bondage have no beginning or end i.e. they like God are eternal Though in this respect they are one, the Paśu and Pāśa are incapable of approaching Godhead by themselves; only when God approaches them they lose their distinctive quality and in his presence become objects of His Grace.

This stanza thus teaches the threefold Truths of Śaiva Siddhānta, their permanence and of God's omnipotence.

What we observe is the world and in our sight are seen, both sentient and non-sentient being. Those with life and senses can be graded according to their development of their senses from one to six. Apart from these sentient and non-sentient beings, there is the third being, God, whose presence could be inferred by his appearance and the Āgamas.

The World of perception is without senses and cannot function by itself. All the beings noticed have only gross minds and their intelligence is limited according to their bodily needs. The beings perceive only according to their sense-organs and because there are five sense organs, one sees, hears, smells, feels and tastes.

"ஒன்றறிவதுவே உற்றறிவதுவே
இரண்டறிவதுவே அதனொடு நாவே
மூன்றறிவதுவே அவற்றொடு மூக்கே
நான்கறிவதுவே அவற்றொடு கண்ணே
ஐந்தறிவதுவே அவற்றொடு செவியே
ஆறறிவதுவே அவற்றொடு மனனே
நேரிதின் உணர்ந்தோர் நெறிப்படுத் தினரே"

தொல்—மரபியல்.

Even though the intelligence of the beings depends on the senses of perception from one to six in their bodies, the development of this intelligence is related to actual experiences. As its development is correlated to the depth and width of the experience, its intelligence cannot be compared to the All-Pervading Intelligence of God. So only God with His Omniscience and Omnipotence can be cause of all the forces in the world. He hides himself from the world, pervades all life in the world and directs all actions. It is this divine pervasiveness in all things that is the root of all deeds like creation etc. The truth of His all pervasiveness and directions of all things in the world can be observed only by seeing Him and deduced, by the meanings in the Āgamas.

We have seen how the lives are classified according to six senses. These Beings are again classified as உயர்திணை and அஃறிணை Superior and Infererior i.e. Beings with one to five senses are Inferior. அஃறிணை and those with six senses are Superior உயர்திணை.

Among the literature made available to us the most ancient is Tolkāppiyam which is a Grammar defining alphabets, words and things and, in the chapter on words he says :—

உயர்திணை என்மனார் மக்கள் சுட்டே
அஃறிணை என்மனார் அவரல பிறவே
ஆயிரு திணையின் இசைக்குமன சொல்லே.

thus defining words denoting Superior and Inferior, உயர்திணை and அஃறிணை). He deliberately uses the word "denote" (சுட்டு) to bring out the idea that only those who are human (மக்கள்) are denoted as human beings and are Superior and other humans cannot be called human beings. The word திணை (class) means many things like Family, conduct etc. Śivagñāna Munivar takes the word to mean குலம் (family) and thus divides people into superior castes and inferior castes. But when human beings are classified as superior, the fourfold caste system does not apply. The Nannūl verse 26 which he seeks to elucidate simply states :

"மக்கள் தேவர் நரகர் உயர்திணை
மற்றுயிர் உள்ளனவும் இல்லனவும் அஃறிணை"

How can நரகர் (Hell dwellers), persons who on account of evil deeds are in Hell, be classified as Superior ?

Tolkāppiyam does not classify even God as உயர்திணை (superior) as will be clear from :

> "இவ்வென அறியும் அந்தம் தமக்கிலவே
> உயர்திணை மருங்கின் பால் பிரிந்திசைக்கும்"

தொல்-சொல்—4

Here God is classified separately. Good conduct and bad coduct alone is the criterion for classification as Superior and Inferior.

What is good conduct? Tolkāppiyar classified six sensed human beings as Superior. But Nannūl says :

> "வானவர் மக்கள் நரகர் விலங்கு
> புள் ஆதிசெவி அறிவோ டையறி உயிரே"

according to which only five senses are attributed to Superior beings.

Tolkāppiyam classified six-sensed beings as superior taking mind (feeling) in addition to the five senses of Taste, Hearing, Sight, Touch and Smell.

What is mind? Iḷampūranar, the commentator on Tolkāppiyam, says that mind wants things, directs things and deduces the nature of things.

Also, "மக்கள் தாமே ஆறறி உயிரே
பிறவும் உளவே அக்கிளைப் பிறப்பே"

According to Tolkāppiyam marapiyal, the mind is a capacity to realise the taste of what we eat. Mind acts through the senses and it is only through the five senses it perceives. As an example the eye perceives through light and the internal organ of mind when it uses the sense of sight realises the sight through this eye. The mental development of the beings varies with this sense of perception from one to five sense organs. In beings with lesser number of sense organs mental capacity is abridged. Even though the mind perceives through the senses the sixth sense denoted by "ஆறறிவதுவே அவற்றொடு மனனே" is the one sense which does not act through the senses, but getting liberated from the five bodily sense organs, gets identified with the internal organs of buddhi, akankaram chittam. To direct the mind towards its internal organs is the real attempt to know the reality. Thus mind which perceives the

material objectives through external senses acts to perceive real truth through the internal organs. When it is directed, internally and gets united with buddhi, akankāram, it attains the state of chittam. This is actually the union of the three internal senses referred to above. When this chittam is kept in Śiva, the life follows righteous conduct. Hence the superior (உயர்திணை) is only "ஆறறிவுயிரே" i.e. life of six senses. The sixth sense of 'manas' when directed inside and united with the internal senses realises the truth. It is only those who do not realise this that contend that "manam (மனம்)" mind, means 'discrimination' (பகுத்தறிவு).

When the soul evolves through the mind, being directed inside and unified with the internal organs, then the natural causative, āṇava mala (bondage) goes on decreasing. When 'āṇava' is completely eradicated, the soul pervades and gets united with the all pervasive God. God who is the life of lives then merges his potency with that of the developed soul, and, when God's Grace thus unites, the soul attains eternal bliss. This is what every life has to seek to obtain in every birth.

This is the path, namely that the Āṇava mala' (bondage) which birth after birth afflicts the mind and soul is gradually eradicated by the development of the soul through the union of the mind with the internal organs. By reason of the gradual eradication of 'aṇava, mala' and the impinging of the divine spirit, right conduct and salvation is assured. But this is only for human beings with six senses (ஆறறிவு கொண்ட மக்கள்). This is exemplified by the simple truth "அரிதரிது மானிடராய்ப் பிறத்தல் அரிது". (It is inded rare to be born as a human being).

Kāncheepuram Tondaimandalādeena Gurumahāsannidānam Seelathiru Gnanaprākāsa Dēsikācharya Swāmigal : Every one knows the Truth of the threefold concept of Śaiva Siddhānta (Tripadārtha Nichayam). In Sanskrit they are connoted as Pati, Paśu, Pāśam. Even though this concept is found in other Siddhānta, each of them gives a different idea and explanation to them. They ean be seen under other connotations as *Chit*, *Achit*, and *Eāswara*, as also *Jaga t*, *Jeeva* and *Para*. The Māyāvādins hold that the threefold concept is not valid. A *māyāvadin* once questioned me how Śaiva Siddhānta accepts the threefold concept. I pointed to a bullock-cart going nearby and stated that such a concept is as valid as the bullock, the cart and the cart. The Pāśa is like the cart, the Paśu like the bullock and Pati is like the cartmen.

Our body is Pāśa. we are Paśu and the God who makes us act is Pati. The body is the cart, the life in the body is the Bulloek and the driver of both the bullock and the cart is like God. The cart is not sentient, but the bullock is and it will be agreed that the sense development of the cartmen is much higher than that of the bullock.

This is just a comparison of the concepts and should not be taken as the concepts themselvest

Pati, Paṣu are contrastable by their sense development etc., as the following will to some extent illustrate.

Sun is Śiva and object. Sun's rays are (Śakthi-power) Divine Grace. Both these form Pati.

Tbe Eye is life and understanding. These form Paṣu (Beings).

The lamp is Māya or illusion. The Night is Āṇava (Egoism) and is dark. These form Pasam (Attachment).

The full meaning of these three-fold concepts can be explained only by authorities on Saiva Siddhānta.

Divine grace is that which is had, little by little and is Jñāna (Divine knowledge) Śiva can be known only through .Divine knowledge which can be obtained only through Yōga, Kriya and Charya. Jñāna is the method (Sādhana) and Śivam is that which is obtained (Sādyam). Sādhana is the method for realisation. Only those who have realised the Sivagñāna (knowledge of God) through the three Śiva Sādhana (methods), of *Śivayōga*, *Śivakriya*, *Śivācharya* can be considered as Rational Beings and not others.

To remove the concept "I am the body" *Śivā-charya* is necessary. To remove the identification of the body with five sense organs of body viz., mouth, eyes, nose and ear, *Śiva kriya* is necessary. To remove the ignorant identification of "I-ness" with the internal cause organs of Manas, Buddhi, Chittam, *Ākaṇkāram* (Antakkaranas), *Śivayōga* should be prefected. To obtain Śivātma (Śivahood), the ignorance of Pāśa (attachment) and of Pāsura (the State of Being) ignorance of Pati (Godhead) and of the fact that only by removal of Pāśa, Paśus attain Pati all this ignorance should be removed. On attaining Śivahood, the Ātma (Soul) expands

and feels the entire creation a pervasion of its own. Such a state of seeing its own soul, spread out and pervade all things, is Śaiva Siddhānta Mukthi. To obtain such a Pathi state, knowledge to renounce ephemeral things and know the way is essential. It is God's Grace that teaches the way, but to question who taught this way to God, is stupidity. To know, when made known, is natural to beings, The process of making known is to put the medicine of Karma (*vinai*) in the pot, this body, and make it eat (the pleasures and sorrows of life) doing at the same time knowingly and unknowingly Śiva Puṇyas (Good deeds for Śivahood) and through such deeds of *Chārya* and *Kriya* and attains Sivagñāna. The knowledge thus gained is Śivagñāna through which Śivamukthi is obtained. To fully understand this method one should serve and get advice from a good Guru (Preceptor).

Thiru A. Uthandaraman : " Śaiva Siddhānta as a religious philosophy has been hailed as the choicest product of the Dravidian intellect by Dr. G. U. Pope. According to Rev. Goudie 'as a system of religious thought, as an expression of faith and life, the Śaiva Siddhānta is by far the best that South India possessed and indeed, it would not be rash to include the whole of India'.

Pati (God) Paśu (soul) and Pāśa (Matter, Āṇava Karma and maya malas) are the basic concepts of Śaiva Siddhānta. All the three are distinct and eternal. Saint Tirumoolars' Thirumantram, the earliest book dealing with Śaiva Siddhānta, says Paśu and Pāśa are as beginningless (and therefore endless) as Pati but Paśu that Paśa do not approach Pati and if Pati touches Paśu, Pāśa will no longer bind Paśu.

The twelve Tirumurais including the Tēvaram, Tiruvāchagam Tirumantram and Periapurāṇam and the fourteen Śhāstras based on the concepts of Śivagñānabodham of Meikandar, deal with these concepts.

Of the entities God and soul are invisible and only the universe (matter) is visible. The first of the twelve short sūtras of Sivagñānabodham postulates that as the visible universe comprising he, she and it must be an entity ereated by some one (efficient cause) and after destruction only the Destroyer (Śiva) will remain, all the universe including the souls living in it will be absorbed in Him (involution) to be created again.

The universe is brought into existence for the salvation of the souls. The purpose of creation is to remove the Ānava and Māya malas and to regulate the effects of Kanma mala. Creation, protection and destruction are the principal functions of God.

Saint Appar has in his Tevaram of Kanchi (6-42-2.) described God as the entity performing creation, protection and destruction.

In the 2nd Sutra of Śivagñānabodham God is described as being one with souls (united) like body and soul, different from them like the eye and sunlight and, together like the soul and the eye.

Saint Tirugñāna Sambandar has in his Tēvaram of Tiruveezhimizhalai (1-11-2) hailed God as being one with, different from and together with souls.

In the bound state the soul is drawn to the universe and in its freed state it is drawn to God. Both God and souls are intelligent and the intelligence of God is perfect and that of Pasu insignificant.

(1) The pattern of letters in the Tamil language comprises three sets (1) Vowels (*Uyir*) (2) Consonants (*Mei*) and (3) Vowel-consonants *Uyirmei*. The letter A resembles God in two respects. A is the first of all letters and sois God in relation to Souls and matters.The sound 'A' is indispensable for pronouncing all the letters of the alphabet. When one opens the mouth to pronounce any letter or word, the sound A is automatically produced and it is therefore associated with every letter. Similarly God is present everywhere in the universe including the bodies of all souls.

Vowels are called (*Uyir*) letters representing souls. Consonants are called *Mei* letters. *Mei* has two meanings, truth and *udal*. As God (Truth and *Meiporul)* is inside the bodies of living beings having also His abode there, the body is given the name Truth (*mei*). Udal comes from *Udai* (wearing apparel). Souls take the bodies in the same way as human beings wear their apparel, and at the time of death they are discarded. In *moli marabu*, sutras 18 and 46 of Tolkāppiam point out that *uyir* appears through *Mei* and that the *Mei* letters assume sound in conjunction with vowels.

In Tolkāppiam Noonmarabu the first sutra says that all letters begin with A. There are 12 vowels (*Uyir* letters) and 18 consonanta and three *sāārbu* letters including *āydam*.

The opening verse in Kuraḷ also says 'As the letter A is the first and source of all letters, so is God the first and source of the universe, the omnipresence and omniscience of God indicated by comparing Him with 'A'.

Saint Meikaṇḍār in his Śivagñānabodham, 2nd Sutra says that none of the letters can exist without the letter A. Saint Arulnandi Śivam in Śivagñānasiddhiār explaining the above sutra says that there is only one God Śiva and like the letter A which bides in all letters, He is the source of everything in the universe.

He is also immanent in all things in the Universe. Saint Manavāsagam Kadanthār in his Uṇmai Vilakkam says that Śiva is the soul of all souls, even as the letter A is present in the sounds of all letters.

In Tiruvarutpayan another of the fourteen Śastras dealing with Śaiva Siddhānta, Saint Umāpathi Sivam says: Like the letter A God the omnipresent and incomparable source of all things in the universe is immanent everywhere.

Saint Tirugñāna Sambandar in His Tēvaram of Appanur (1-88-5) has hailed God as 'He who is the source of all, like the letter A.

Saint Appar in his Tēvaram of Tiruvārur (6-28-1) describes God as He who is most appropriately like the letter 'A'.

Similarly Sundarar also compares God to the letter 'A' in his Tēvaram of Tirunelvoyil Arathurai (7-3-7). Saint Tirumoolar also says 'None knows He is like the letter A (1751) and that He is like the letter A first and indispensable for all (1753).

Śri Krishna also says in His Gita that he is letter 'A' among letters.

Thus A occupies a unique position among letters. It is the foremost of all letters. It is inextricably present in the sounds of all letters. It is separate but *included* in the sounds of all letters like God in relation to souls and the universe.

Uyir letters represent souls and each *Uyir* letter identifies itself with the *Mei* letters with which it joins and if the *Uyir* letter leaves the *Mei* letters the *Mei* letter resumes its inert form.

Every letter has a form and sound representing Bindu and Nāda tatvas. The āydam letter ∴ which represents the malas has no separate existence. It acquires sound only in conjunction with *uytrmei* letters. (souls).

Maraimalai Adigaḷ has interpreted each vowel in a distinct way. A represents God as omniscient and omnipresent in general and performing creation in particular. 'Aa' represents his five actions, creation, protection, destruction, concealment and Grace. 'E' represents protection. 'EE' represents ordinary souls. 'U' represents destruction and 'UU' enlightened souls எ and ஏ represent Guni Rudras. 'I' (A + E + ய்) represents creation and protection and prakrit Māya. 'Oh' (A + O) represents Mahēswara and 'OW' (A + U + வ்) represents Sadāśiva (Creation and protection) and suddha māya. 'Omkāra' (A + E + U) represents God (Creator, Protector and destroyer). Āyudam ∴ (representing Bindu Māya, Aśuddha māya and Prakrita māya) has no separate significance but it will assist other letters in producing all kinds of sounds. The sound of ∴ emerges from the chest, stops with the throat. In conjunction with other letters it produces audible sounds.

Just as clay is the first cause, potter the efficient cause, the stick and wheel the material cause for a mud pot, the Āydam sound which emanates from the moolādhāram of the body represents the natural cause. *Uyir* is the efficient cause and the mind throat and brain as well as the teeth, lips, tongue, nose and palate are the contributory causes of the sound of every letter. In the same way the malas are the primary cause, God the efficient cause and His Grace as well as the Kanmas of the souls, are the contributory causes of creation. The word māya means mai and aai i.e. to decay and grow. This māya mala therefore denotes destruction (involution) and creation (Evolution).

The strong group of Tamil letters are Ka, Sa, da, tha, pa and Ra. While the letters Ka Sa tha and pa will appear at the beginning of words, the ietters da Ra will not appear at the head of any word. While both Pati (God) and Pasu (Soul) are intelligent, Pati denotes perfect and supreme intelligence (Chit) and Pasu (soul) has only limited knowledge (Sada Chit).

Madhava Śivagñāna Yogi who lived in the eighteenth century was once approached by a poor man at Cuddalore for a song to be used at a competition and he obliged him and in the song then

composed by him he has referred to this relative insignificance of ḍa and Ra among the strong letters and compared these two letters to souls with poor intelligence and the other four letters of the group to God who is 'Chit'.

(2) The classification of Uyarṭhinai and Akrinai relates to human beings and all other things, animate and inanimate, respectively. Human beings are considered to be at the highest level with potentialities for renouncing Pāśa and attaining the feet of Lord Śiva (Salvation) and realising advaitic union with him. All great Saints and thinkers have clearly pointed out the special importance of birth as human beings who are blessed with opportunities to detach themselves from Pāśa and to attach themselves to God by making adequate use of their intelligence. All other living beings who have also souls are inferior to human beings in this respect. Śaiva Siddhānta does not accept the theory of evolution. All souls provided with bodies are created as male and female and there is no question of evolution of our species from another. In Tiruvaiyāru, when Saint Appar was shown Kailai Kāṭchi, he saw everything in pairs (male and female).

(3) The concept of 'Kandazhi' is contained in Sutra 88 of the chapter on Porul in Tolkāppiyam. Kodinilai (Sun), Kandazhi (fire and flame) and Valli (Moon) representing the hot male form, the formless entity which needs no support for itself (but is the support of all) and, the cool female form respectively, are the forms of God contemplated upon in the worship of God, who is beyond all tatwas and is regulating everything in the universe (Kaḍavuḷ). Śiva is known also as 'Sthāṇu' as He is like a pillar or support to all and everything, while He Himself is not in need of any support being beyond all tatvās. The Sun, Kandazhi and Moon represent also creation, destruction and protection.

It is the opinion of some critics that the word 'Kandazhi' does not appear anywhere else in Tolkāppiyam while the word 'Kaandaḷ (Red flower applicable to Lord Murugan) is found elsewhere in Tolkāppiyam. Lord Murugan and Śiva are not different. They are in fact one and the same God. Murugan is also well known as Śenthamiḻ Kaḍavuḷ (God of chaste Tamil). Both Murugan and Śiva are described as red in colour and are represented by fire or flame or jyoti. The word 'Kandhu' appears in line 226 of Tirumurugaṟṟupaḍai and the annotator Nachinārkiniar has, in his commentary explained that Muruga will appear as Kandhu(supporting

pillar) even though He Himself is 'Kandazhi' needing no support, Himself being above all Thatwās.

The mention of the word Kaḍavuḷ (God) and worship and adoration of God in Tolkāppiam shows that even before the days of Tolkāppiam the concept of God as Kaḍavuḷ and Kandazhi was known to the Tamils long ago. Though the word Śīva does not occur in Tolkāppiam the words Śivaṇum, Śivaṇia, Śivaṇi are found in several places. 'Śivaṇudal' means joining. This reminds one of the Arthanāriśwara form of Siva. In the Silappadhikāram mention is made of Śiva (God with the third eye in His forehead).

(4) Agam and Puram in Tolkāppiam and Śangam classics and other literature religious and otherwise deal with love in household life and heroism in war. In Tolkāppiam these are dealt with in the chapter on wealth. The cardinal principles dealt with by all religious thinkers are Aṛam, Poruḷ, Inbam and Veeḍu which relate to conduct, wealth, happiness and salvation. By 'Aṛam' is meant not only charity but all right conduct. Poruḷ relates not only to worldly wealth which is needed most for an ideal household life, but also to all things thought, felt and experienced in the mind, qualities and actions. It is a comprehensive word, 'Semporuḷ'; it refers to God in one of the verses in Tirukkuraḷ. In some verses of Kuṛaḷ, Poruḷ is also used to denote the worth of souls and matter. Agam is what cannot be seen and expressed but can be felt and experienced and enjoyed internally.

The expression Agattinai is used in Tolkāppiam to denote right conduct in an ideal household life. The four cardinal principles Aṛam, Poruḷ, Inbam and Veeḍu are common to Agam and Puṛam. For a happy family life wealth is a fundamental necessity, Poruḷ is useful for right moral and spiritual conduct which will yield happiness in this life and lead to bliss or moksha after release from bondage in this world. As everything is related to space and time, the various kinds of lands and seasons and periods of time and the qualities and the conduct of persons inhabiting the various landa are dealt with elaborately in Tolkāppiam. Worship of God is also referred to. The spiritual significance of Agam lies in the comparison of lovers to God and soul in religious literature. This bridal mysticism comparing soul and God to bride and bridegroom is beautifully expressed in the songs of almost every poet and saint dealing with Śaiva Siddhānta. In Tolkāppiam (Porul-Sutra 192) reference is made to the importance of doing everything necessary

for attaining salvation which is the end and aim of life. After completing the ideal household life, the happy couple should detach themselves from the wordly desires (Pāśa) and attach themselves with ardent love and devotion to God (Pati). The householder (Paśu) should have as his ideal in life the advaitic union with God (Pati) and for that purpose wean himself away from Pāśa.

Puṛam relates to kings, politics, war and heroism. For a king the primary duty is to protect his land and people,from enemies and to reward persons of special merit and worth. It is also customary to extol the heroism of kings and warriors. In the spiritual plane, our enemies are our five senses and the evil thoughts, words, deeds and evil propensities based on them.Our heroism should be directed towards overcoming worldly desires and evil propensities with the aid of divine grace, love and devotion to God and glorification and adoration of God and His boundless grace as well as the greatness of saints and devotees. Association with saints and devotees is most useful and is of permanent importance in discarding Pāśa and attainlng salvation. God is the king of all kings and His devotees are warriors of wisdom, love and devotion. The Grace of God and the saints and devotees are our protectors in our incessant war on worldly desires and distractions and our love and adoration of God and His devotees is of the nature of hero-worship; This aspect of devotion and adoration to God and His devotees (aḍiyārs) is stressed in the last and twelfth sutra of Śivagñānabodham.

G. M. Muthuswami Pillai : "It will be more correct to say that the pattern of Tamil letters viz. Uyir, Mei and Uyir Mei are related to the basic concepts of the Śaiva Siddhānta philosophy viz. Pati, Pāśu and Pāśa rather than the reverse of it: for there are reasons for arriving at the conclusion that only after the above concepts of Śaiva Siddhānta came into vogue, the Tamil letters were given the names of Uyir and Mei. The soul which is called Uyir in Tamil, besides being capable of functioning by itself enters into the body and directs it to function in a way suited to it. The ancient Tamils who were able to understand this significance gave the fitting name, Uyir, to the twelve vowels in Tamil viz. அ ஆ etc. These letters apart from functioning by themselves are capable of entering into or setting on the eighteen consonants of the Tamil language viz. க், ங், ச் etc. and directing them to function in the Tamil language field. Still more surprising is how the ancient Tamils had the remarkable intelligence to call the soul as 'uyir' and the body as 'ūḍal' in Tamil language. The word Uyir is the noun form of the verb

'to uy' i.e. 'to prosper'. Similarly the word 'ūḍal' is the noun form of the verb 'to Uḍu' meaning to 'clothe'. That which serves the "Uyir" in the same way as a cloth serves a person as covering for his body to udal. Just as one will throw off a worn-out cloth and replace it by a new one, the soul abandons the body which is worn out due to old age or other reasons and secures a new body with the grace of God. The aim of God to link the body with the soul is to ensure that the soul prospers.

(1) The condition of the soul before it begins to function in a human body afforded by the all merciful God Supreme (2) its subsequent stage (3) the punishment that is meted out to the soul under the orders of God through the agency of Yama, in case the soul does not obey the mandates chalked out by God and (4) the salvation which should be the aim of the soul as prescribed by God are depicted vividly by Saint Tāyumānavar. The gist of this poem is given below in a direct form oh ! our father, the father of Śiddhānta salvation, who is in the form of lovely mother earth ! oh, Dakṣhināmūrthi, the preceptor of all bliss! We (souls) have been confined in the dark Āṇavamala like the blind ignorant child. You were merciful enough to lift and release us to play our part in this extensive world by giving us the body, we require which goes in the name of Mei with a view to see that we may prosper. You gave us

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* காரிட்ட ஆணவக் கருவறையில் அறிவற்ற
    கண்ணிலாக் குழவியைப் போற்
கட்டுண் டிருந்தஎமை வெளியில்விட் டல்லலாங்
    காப்பிட் டதற் கிசைந்த

பேரிட்டு மெய்யென்று பேசும்பாழ் பொய்யுடல்
    பெலக்கவிளை யமுதமூட்டிப்
பெரியபுவ னத்தினிடை போக்குவர வுறுகின்ற
    பெரியவிளை யாட்டமைத் திட்டு

ஏரிட்ட தன்சுருதி மொழிதப்பில் நமனைவிட்
    டிடருற உறுக்கி இடர்தீர்த்து
இரவுபக லில்லாத பேரின்ப வீட்டினில்
    இசைந்துதுயில் கொண்மின் என்று

சீரிட்ட உலகன்னை வடிவான எந்தையே
    சித்தாந்த முத்திமுதலே
சிரகிரி விளங்கவரு தக்ஷிண மூர்த்தியே
    சின்மயா னந்த குருவே.

the food, ambrosia, so that the body may grow from strength to strength. Then you purified us by inflicting punishment on us throughthe agency of deity Yama, in case we violated the mandates chalked out by you in the holy scriptures. Lastly you instructed us that our aim is to attain siddhanta salvation of ever lasting bliss". Let us examine how the pattern of letters viz. *Uyir, Mei* and *Uyir Mei* are related to Pati, Paśu and Pāśa of Śaiva Siddhānta concepts. The first reality among the three Pati, Paśu and Pāśa, is Pati or God. He is indispensable for the energy and existence of all beings and none can exist without Him. He stands apart all by Himself as well as abides in all beings in the world as one with them. Just as God Almighty is the first and foremost of all souls and worlds, the first Tamil vowel is indispensable origin for all the Tamil letters. Herc this letter represents Pati. This is referred to in the first Kuraḷ[1] composed by Tiruvaḷḷuvar and the other exponents[2] of Śaiva Siddhānta philosophy. The second reality is Paśu.

Paśu is the soul. 'I' is neither Sat like God nor Asat like matter. But it has to cognise God. God extends His helping hand to come to its rescue. The evil of Āṇavamala shrouding the soul is got rid of through the grace of God; In effect the soul is energised by God. In the same way, the letters of the Tamil language are energised by tne first vowel letter அ. The process is simple. The twelve vowels are first energised by the first letter அ. When these letters set on the consonants they acquire the characteristics similar to the soul having been energised by God. These letters are therefore called Uyir or soul letters. Thesc represent Paśu.

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1 அகர முதல எழுத்தெல்லாம் ஆதி
பகவன் முதற்றே உலகு. திருக்குறள் 1.

2 (i) ஆரும் அறியார் அகரம் அவனென்று
திருமந்திரம்—1732

(ii) அக்கரங்கள் இன்றும் அகரஉயிர் இன்றேல்
சிவஞான போதம்: ஆ-2. பாடல் 2.

(iii) அன்றவை பதிதான் ஒன்றென் றறையும் அக்கரங்கள்தோறும்
சென்றிடும் அகரம்போல நின்றனன் சிவனும் சேர்ந்தே
சிவஞான சித்தியார்—சுபக்கம் 92

(iv) அகர உயிர்போல் அறிவாகி எங்கும்
நிகரில் இறைநிற்கும் நிறைந்து. திருவருட்பயன் 1

Then the last entity is Pāśa. When Āṇavamala is wiped out the soul is purified of its dirt and becomes one with God. This Āṇavamala is indicated by a dot over the Tamil consonant letters viz. க், ங், ச் etc. When the Uyir or vowels அ, ஆ etc. are set on the consonants க், ங் etc., there is some change in the shape of these consonants. As a result of the first vowel அ setting on the consonant க், the dot is removed. The dot denotes the Āṇavamala. When the other vowel letters ஆ, இ, ஈ are set on the consonant க் there is some change or other. It is said that before the setting of letter ஆ on க் and other consonants a dot was placed in the past at and present the dot is replaced by π. When the vowel இ sets on the consonant க், in addition to the disappearance of the dot, there is the curve η placed over it. These consonants (மெய்) after having been set on by the vowels (உயிர்) acquire the name of vowel consonants (உயிர்மெய்). Though in name, the vowel is given first place and the consonant the next place, while pronouncing, the consonant is used first and then only the vowel. This is referred to in Tholkāppiyam Eluthatatikāram and Nannūl. *

Actually we see the physical body while one is asleep. We do not know whether such person is asleep or dead before finding out whether he breathes or not. Hence the vowel is pronounced first. The vowel consonant may appear to consist of two letters viz. a vowel and consonant. Commentator Nachinārkkiniar considers so, and hence calls it vowel consonant (உயிர்மெய்) as உம்மைத் தொகை. Sankara Namaśivāyar, the commentator of Nannul, accepts this view as applicable from the point of view of sound only. But this is not applicable, if the units of time required for pronouncing the vowel consonants are taken into account. For short vowels the unit

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*1. மெய்யின் இயற்கை புள்ளியொடு நிலையல். தொல், எழுத்து, 15

2. மெய்யின் இயக்கம் அகரமொடு சிவணும், தொல், எழுத்து, 45

3. புள்ளி யில்லா எல்லா மெய்யும்
உருவுருவாகி அகரமோடு உயிர்த்தலும்
ஏனைய உயிரோடு உருவுதிரிந்து உயிர்த்தலும்
ஆயீ ரியல உயிர்த்த லாறே. தொல், எழுத்து, 17

4. (i) மெய்யின் வழியது உயிர்தோன்று நிலையே
தொல், எழுத்து—18

(ii) நின்ற நெறியே உயிர்மெய் முதலீறே.
நன்னூல், 109

of time required for pronouncing it is prescribed as one unit and for long vowels two units are prescribed (one unit is considered as the time required for winking the eye lids). For consonants, the unit of time prescribed is half unit. For the vowel consonant க, strictly speaking it should require one and half units, (the sum total of one unit for the letter அ which has set on the consonant க் and half unit for the consonant க்). But in actuality this vowel consonant requires only one unit (the unit prescribed for vowel அ). So also vowel consonant கா requires only two units, i.e. the units of time prescribed for the vowel ஆ which has set on the consonant க். This is compared to the result obtained by measuring one measure of water to which half a measure of salt is added. The salt is dissolved in water. The water so obtained after the salt is dissolved in it, does not increase so as to measure one and half measures. In fact this principle is enunciated in the fifth example Veṇbā under Sivagñāna Bōdham.[1] This poem is intended to show that the soul after it is relieved of the āṇavamala becomes one with God and that the soul has no more separate entity thereafter. This is the relationship of Uyirmei with the Śaiva Siddhānta philosophy of Tādātmya (தாதாத்ம்யம்) i. e. duality in unity.

The next aspect is about the relative insignificance of two letters of the strong group (Vallinam) in respect of the basic concept of Śaiva Siddhānta. This involves the reference to the souls of three different orders. They are Vigñānakālars, Pralaya kālars and Sakalars. The intensity of the Āṇavamala, affecting the several souls is not of uniform degree. Such of the souls which are not in need of the aid of Māya and Karma malas for getting relieved of the Āṇavamala are Vigñāna Kālars. Lord Śiva imparts this Gnāna to this type of souls by means of His inspiration from within their souls. A typical example of Vigñānakālar is Tirugñānsambandar the first of four Śaiva Āchariars. In the famous "Kolaru Pathikam" starting with வேயுறு தோளிபங்கன், Tirugñānasambandar perceived Lord Śiva with His Śakthi as entering into his soul and exclaimed that on account of this fact the planets and the stars and the like could not exercise any evil influence on him but on the other hand they turned to be very good

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1. நசித் தொன்றி னுள்ள நசித்தலா லொன்று
நசித்தி லதேலொ ன்றாவதில்லை—நசித்து மலம்
அப்பணைந்த வுப்பினுள மணைந்து சேடமாங்
கப்பின்று மீசன் கழல்.

towards him. In another set of songs sung by him at Illambaya Kottur, he declares that what came out from his mouth are the expressions of the Lord Himself. This is evident from Tirugñānasambandar's expression "என்துரை தன்துரையாக". In other words Lord Śiva spoke through Tirugñānasambandar. Again Vigñānakālars are divided into two orders; one is Pakkuvar and the other Apakkuvar. Tirugñānasambandar belongs to the Pakkuvar order, while there are others inhabit the earth and heavens as Apakkuvars Praḷayakālars are those who are redeemed from bonp of Āṇavamala by association of Karma mala alone. They get salvation during Praḷaya when Lord Śiva appears before them and imparts Gnāna. Sakalars are the souls of normal type having the three malas, Āṇava, Karma and Māya. We may keep this aspect in mind when we refer to the eighteen consonants which are divided into three groups. The first group is strong ond called Vallinam. The second group is in half way between the strong and light groups. This is called "Idayinam".

The commentator Nachinārkiniyar finds out the first place for Vallinam and gave second and third places to light and intermediate groups respectively. Of the six vowel consonants க, ச, ட, த, ப, ற four letter viz. க, ச, த, ப appear as first letter of words while out of under light group only three letters viz. ஞ, ந, ம appear so as first the six letters, while of the third viz. the intermediate group, only two letters viz. ய, வ have been given such an importance. While the vowel consonants க, ச, ட, த, ப, ற the strong group, may denote the Vigñānakalars as a whole, the four letters க, ச, த, ப denote the Pakkuvar's order of Vigñānakālars. Tirugñānasambandar belonging to the Pakkuvar order of Vigñānakālars, as Tirukkural No. 236 points out, achieved lasting fame after he was born and he led a vast numbers of devotees to salvation at the great Jothi during his marriage function at Āchalpuram.

In a way similar to this, the four letters க, ச, த, ப lead the other letters to form words of different kind. The remaining two letters ட, ற cannot appear as first letter of any Tamil word. Hence they are insignificant when compared with the four other letters of their own group. Besides these four letters of this group have other significances also. The letter க is the first of letters formed out of the eighteen consonants and is the first letter of the word கடவுள் who is praised in the beginning of every ancient Tamil literary work. The letter ச denotes சக்தி or His Divine Grace. The letter த is the softest of the six letters of this

group. There is similarity between Tēvāram and Vēda in that the Gāyatri Mantram of Vēdas begins with the letter த while the first Thēvāram song begins with this letter with the pranava letter ஓ as will be seen from the first word "தோடு". The letter ப has its own significance in that it is the first letter of the three concepts of Śaiva Siddhānta, பதி, பசு, பாசம்.

Dr, A. Shankar Kedilaya: "Pati, Paśu and Pāśa, the basic concepts of Śaiva Siddhānta are sought to be related to the letters in the Tamil language, *ueir*, *mei* and *ueirmei* in the paper presented. This form of approach is akin to the approaches made by some scholars with regard to the interpretation of Rāmāyana and Bhāratham.

In the Rāmāyana, Rāvana and Kumbhakarna are likened to Kāma (lust) and Krōdha (anger) and Mārīca to Māya, etc.

In Mahābhārata, the wār between the Pāṇḍavas and the Kauravas is said to be the war between the qualities of good and evil and the ultimate triumph of good (virtue) over evil. The body of the individual is said to be the Kurukshētra itself where the war between the good and the evil takes place.

In the story of Kannappar in Periyapurānam, the two persons *Nana* and *Kada*, accompanying Kannappar to the hill of *Kālathi*, are said to the *Pāpa* (sin) and the *Puṇya* (virtue) of the individual accompanying him. The *varāha* (boar) which Kannapar killed is said to be the *Āṇava mala* (impurity). The observation I like to make is that such comparisons though ingenious and not impossible, cannot be taken too far as they are later interpretations and, not expressed by the original poets; even the symbolic nature not being hinted at by them.

Thiru D. Natarajan

Śaiva Siddhānta the religio-philosophic system of the Tamils is a highly rational and practial system of Ethics, Religion and Philosophy. It is the highly finished product of Tamil Culture. As observed by Dr. G. U. Pope, it is "the choicest product of the Dravidian intellect". In its approach, the system is a highly realistic one. The basic concepts of this system by itself as a whole are simple, comprehensive and self-consistent.

To start with, I shall confine myself to one or two general observations based on the synopsis given by our learned Professor

Dr. V. A. Devasenapathy, The synopsis refers to the pattern of letter in the Tamil Languge-*Uyir, Mei and Uyirmei*, with special importance for the first vowels and the relative insignificance of two letters of the stiong group (vallinam). I have had occasion to discuss about this with eminent exponents of the Saiva Sidhantha philosophy like Śaiva Periyar Thiru S. Satchidānandam Pillai and Kaviyogi Maharshi Shuddhānanda Bhārathiyar. Generally, it is felt that it may be taken that the basic concepts of Śaiva Siddāntha are beautifully reflected in the pattern of letters in the Tamil language. Thus, the three broad groups of the Tamil letters, viz., *Uyir, Mei* and *Uyirmei* may generally be identified with the basic concepts of *Pati, Paśu* and *Pāśam*. *Uyir = Pati; Mei = Paśu* and *Uyirmei = Pāśam*. It is also felt that this kind of identification may be taken as accidental and that efforts are not necessarily called for to forcibly create a direct relationship betwzen them. It may therefore suffice to conclude that we should be happy to observe that the basic concepts of *Saiva Siddhānta* are very pertinently and most beautifully reflected in the letters of the Tamil language—whether it be by accident or otherwise. As observed by Thiru J.M. Nallaswami Pillai the ever living *Śaiva Siddhanta* philosophy has entered into the thought of the people and their language. To strengthen this thought, I may also mention another aspect. As most of us are aware the letter "ka" (க) in the Tamil alphabet, internally contains the two letters க் + அ. க is taken to refer to *Śakthi* and அ to *Śivam*. Lo ! how beautifully another concept of *Śaiva Siddhāntam*, that the whole Universe is characterised by the inseparable union of *Śakthi* and *Śivām* (சத்தியும் சிவ‌முமாய தன்மை இவ்வுலகமெல்லாம்[1] is reflected in a Tamil alphabet.

There are various other basic concepts of *Śaiva Siddhānta*, which as observed earlier, are not only simple and comprehensive but also self-consistent. The system of Śaiva Siddhanta as a whole has the rare inner quality of reconciling and harmonising the diverse expressions or records of literary, spiritual and religious experiences of all mankind.

Before concluding, for want of time, I shall just refer to one more basic concept, which is of great importance to-day. To-day, we are witnessing a mushroom growth of saints in the country, who are adored as *Avatharams* (as God in human shape). *Śaiva Siddhantam* does not accept this concept of

1 *Śivagñāna Siddhiār* (சிவஞான சித்தியார்)

Avatharam. When I say this, I request that I should not be mistaken. I am in no way criticizing 'the doctrine of *Avatharam* as enunciated in the *Bhagavad Geetha* and as expounded by our *Vaishnavite Ālvārs*. I am only emphasizing here that the doctrine of *Avathāram* is fundamentally unacceptable to the system of Saiva Siddhānta philosophy. If we accept that there two things (a) the Supreme Being and (b) the individual selves, we must be able to clearly distinguish between the one and the other. The one clear way to do so is the possession of the knowledge and realization, that the Supreme Being never gets entangled in the law of *karma* and in birth and death. The following lines of *Śivagnānā Siddhiār* beautifully explains this idea:

> "உலகெலா மாகி வேறா யுடனுமா யொளியா யோங்கி
> யலகிலா வுயிர்கள் கன்மத் தாணையி னமர்ந்து செல்லத்
> தலைவனு யிவற்றின் றன்மை தனக்கெய்த லின்றித் தானே
> நிலவுசீ ரமலனாகி நின்றனன் னீங்கா தெங்கும்".

But in the case of 'the individual selves' they have to evolve themselves. So there has to be the spiritual development of the soul and its ultimate salvation. Therefore, 'the individual selves' have necessarily to be subject to the process of evolution governed by the law of *karma but not, definitely not, Supreme Being.*

If we extend the doctrine of *Avathāram*, i. e., if we accept that the Supreme Being will be born in flesh and blood, then we are levelling the Supreme Being also, to the very low level of the suffering multitude of 'the individual selves'. If we do so, how could we then rationally ascertain as to which is the Lord's *Avathāram* and which is not? There is also the possible danger of claiming any good or virtuous man as the Lord's *Avathāram*. Further, such a God or *Avathāram* will not have all the lofty attributes of the Supreme Being. In this connection, may also be mentioned here that the whole gamut of the purāṇic literature of this country does not anywhere refer to the birth and death of Lord Śiva. I am also happy to mention here that in keeping with this great tradition, the Tamil poets do not compose *Piḷḷai-k-kavi* (பிள்ளைக்கவி) or *Piḷḷai-t-Tamil* (பிள்ளைத்தமிழ்) in praise of the Lord Śiva, as it is considered that such a representation of the Supreme Being as a small child may be highly derogatory to the very Greatness of the Supreme Being. Here we may also recollect as how the great Tamil epic *Śilappathikāram* refers to Lord *Ś*iva as "*Piravā Yākkai-p-Periyon*" ("பிறவா யாக்கைப் பெரியோன்") i.e.,

the Great Lord Śiva who is not born in flesh and blood subject to the classification of the four categories and seven varieties. From this reference, in this unsurpassed gem of Tamil literature we infer that any form taken by the Supreme Being must be a superbly Spiritual One, which is assumed by His own Gracious Free-will. Thus *Śaiva Siddhāntam* never for a moment condescends to consider the Supreme Being to be a creature of geographical and temporal conditions. It will be of interest to hear here Gugai Namśivāyar, who lived at Tiruvannāmalai. He says: "we learn free from doubt from the compositions of poets that all deities are subject to birth and death; but we have not heard even in the form of spurious stories that the Isā (ஈசன்) of Aruṇai (அருணை) had ever been born in a house or had ever taken food and died". All these I mention to emphasize as to how the concept of the non-importance to acceptance of the doctrine of *Avathāram* is of fundamental the *Ṣaiva Siddhāntha* system of philosophy.

However I should mention here that the *Śaiva Siddhāntha* system of philosophy does not also fail to extol everyone to regard and revere the *jīvan mukthas*, whose souls abound with Love, in the same way as we would revere the God Himself. I could do no better in this regard than quote the last *sutra* from *Śivagnāna Botham*, which runs as follows;

"Let the *Jivatma*, after washing off its *Mala* which separates if from the strong Lotus feet of the Lord and mixing in the society ot *Bhaktas, Jivan Mukthas* whose souls abound with love, having lost dark ingnorance, contemplate their Forms and the temples as His Form."

"செம்மலர் நோன்றாள் சேர லொட்டா
அம்மலங் கழீஇ அன்பரொடு மரீஇ
மாலற நேய மலிந்தவர் வேடமும்
ஆலயந் தானும் அரனெனத் தொழுமே".

I am sure that the basic concepts like this and others of *Śaiva Siddhāntam* should have led the great tamil saint Thirumoolar to assert that salvation is attained only in *Siddhāntham* and that only those who follow it will surely get released while even in human existence, as *Siddhāntam* is the quintessence of *Vedantam* (*Upanihads*). The *Vēdāntam* as interpreted by *Siddhāntam* will definitely reveal the Supreme Being.

சித்தாந்தத் தேசீவன் முத்தினித் தித்தலால்
சித்தாந்தத் தேநிற்பர் முத்தசித் தித்தவர்
சித்தாந்தம் வேதாந்தச் செம்பொரு ளாதலால்
சித்தாந்த வேதாந்தங் காட்டுஞ் சிவனையே.

(*Tirumantiram*, 2394)

May the Light of Śaiva Siddhāntam spread everywhere and illumine the hearts of every one.

Dr. Sanjivi : The Leader has attempted to point out the unity between ancient Tamil and basis of Śaiva Siddhānta. He could have changed the title of the Seminar suitably. But he has reminded forcefully the basic relationships between Ancient Tamil and Śaiva Siddhānta which have been emphasised by various people at various times.

The Basic facts of Śaiva Siddhānta are the three Truths. The special feature of Śaiva Siddhānta was to oppose the Monism which had taken roots widely and deeply.

The full shape of the Threefold Truth is their being without a beginning (eternal) and as separate entities.

Chairman°s concluding remarks :—

At the outset I wish to state that I requested Dr. Devasenapathy to have us the benefit of his authoritative knowledge of Śaiva Siddhānta with special reference to Tamil literature. A number of scholars who spoke have taken it for granted that an exact identity is sought to be established between the concepts of Śaiva Siddhanta and the Tamil alphabetical system and some have even gone to the extent of seeking the chronological order of the origin of philosophical concepts of the Śaiva Siddhānta system and the Tamilian alphabetical system. All that I requested for and what Dr. V. A. Devasenapathy has done, is to see whether any comparison could be made between the thoughts in the system and the Tamil alphabetical system. Comparison does not imply identity or congruity. Hence is futile to seek identity or establish any chronological correlation between the systems. Anyway the discussion has been doubtless very interesting and I thank the Leader, participants and the audience for their co-operation in the seminar.

NOTES & NEWS

Archeology

January 1973: An Austrian Egyptologist, Professor Erich Winter, is to record and prepare, for publication, the inscriptions on the temples of Philae, consisting of more than 500,000 hieroglyphics. This scholarly work has been commissioned by the Austrian government as a contribution to the Unesco-sponsored international campaign to preserve the famed monuments of Philae, the island in the Nile river known as "the pearl of Egypt". Prof. Winter, who teaches at the University of Mainz, Federal Republic of Germany, will copy down the inscriptions before the complex of temples and other structures, built between 370 B. C. and 537 A. D. and dedicated to the goddess Isis, is dismantled. The building will be reassembled on the nearby but higher island of Agilkia. The operation became necessary when the Aswan dam project raised the level of the Nile, inundating Philae. Prof. Winter's work is expected to be published in two volumes. The task of recording the Philae bas-reliefs and inscriptions was begun by the Austrian Academy of Sciences in 1955. Two volumes in the series, compiled by the late Prof. Hermann Junker, have already been published in Vienna. (*Unesco features, No 636, January* (1) 1973, (UNESCO 7, place de Fontenoy, 75700 Paris)

February 1973: Twenty-five members of the University of Sofia Science Club are on their way to Tunis to take part in the Unesco-sponsored international campaign for Carthage and the Medina, the old town of Tunis. The campaign to explore ancient Carthage and, protect its monuments was launched last June by Mr. Rene Maheu, Director General of

Unesco. The young Bulgarians include students in archaeology, history, ethnology, geology, biology and other disciplines. The expedition to Tunis, is the latest in a number of multi-disciplinary ventures undertaken under the direction of professors and researchers from various institutes of the Bulgarian Academy of Sciences since 1969. Dr. Aleksander Fol, Director of the Sofia Institute of Thracology, has played an active part in organizing these expeditions. He explained during a recent visit to Paris, that the members, of the Science Club who number 1,000, are very carefully chosen. "Boys and girls who apply to join, must show their intellectual and moral worth; they must be able to work in a team and to endure physical conditions that are sometimes harsh", Dr. Fol said. Last summer, the club organized an expedition to explore the site of former Thracian settlements at Strandza mountain near the frontier with Turkey. For a fortnight, 15 students in archaeology, history, architecture and sciences, combed the area in the southeast of Bulgaria. They found five fortresses dating from the end of the second millenium B. C. which had been inhabited up to the fifth or sixth century A. D., that is, for the whole period encompassing classical antiquity down to the late Roman empire. In bringing to light interesting examples of Thracian architecture, pottery and other utensils, the young researchers discovered Greek ceramics. "This was an important discovery that showed that the Thracian tribes had close relations with the neighbouring Greek colony of Pontic Apollonia, now the town of Sozopo, and with all the Black Sea coast." Another multi-disciplinary group, has been working for the past three seasons in the Rhodopes region of southern Bulgaria, documenting the architecture of the country, its folklore, costumes, handicrafts, and oral traditions, as well as literary and artistic works kept in old churches and monasteries. This documentation will be the basis for an important monograph to be published by the students. The Science Club, looking ahead to the celebration in 1981 of the 1,300th anniversary of the founding of the Bulgarian State, has launched an ambitious programme of ethnological and archaeological research as well as a

series of expeditions, to explore systematically, the mosques and baths built by the Turks in Bulgaria and, the country's 200-and odd monasteries. Students in history and archeology are exploring cemetries and church tombs, some dating back to the 11th century. Bibliographers are poring over the manuscripts and books conserved in the monasteries; art historians are making inventories of icons and frescoes. Ethnographers are studying local mores. Architects and surveyors are charting the layout of the buildings and country side at historic sites. And geophysicists, using the methods developed by the Lerici Foundation in Italy, are using electronic equipment, measuring resistance in the soil to detect the presence of underground ruins. Similar to that used for minerai prospecting, this technique differs by looking for stones, usually three to four metres under the surface (and up to depths of 20 metres) instead of iron or copper deposits 500 to 1,000 metres down.

Ancient Town Discovered in Tadzhikistan

March 1973: Soviet archaeologists have discovered the remains of a town 2,500 years old on the land of a state farm in the Central Asian Soviet Republic of Tadzhikistan. The ancient eastern Iranian settlement was built on a hill, known today as Tepe-Shah, surmounted by a palace. Found at the site were statues, coins, and some tombs dating back to the Bronze Age, about 3,000 years ago. One woman's tomb contained three large gold dishes and 800 silver ornaments. Other finds were Egyptian amulets and necklaces and Indian jewellery. According to members of the expedition, jointly organized by the USSR and Tadzhikistan Academies of Science, the finds show that an advanced civilization which had relations with cultures as far away as the Middle East, flourished along the banks of the Amu Darya river. It is the second time, in less than a century that archaeological treasures have been found in the same, Shaartuz region of Tadzhikistan. In 1878, 180 gold and silver Bactrian objects were found there, taken to India and then to England where they

are now in the collection of the British Museum, London. The Soviet archaeologists expect to resume their explorations in Tadzhikistan this summer.

Urnesco Director-General gets 1.5 Million Cheque for Philae fund

1973: A cheque for £600,000 sterling (nearly $ 1,500,000) was handed to Unesco's Director-General, Mr. Rene Maheu at a ceremony in London on 2nd May. The money, proceeds from a long-running exhibition in the British Museum of treasures from the Pharaoh Tutankhamun's tomb, has been passed on to the Unesco campaign, to save the temples of Philae, the last rescue operation for Nubian monuments threatened with flooding by the waters of the Aswan Dam. At the ceremony, held at the offices of the Times Newspapers—co-sponsors with the British Museum of the exhibition – it was stated that the Philae operation would cost around 14 million, of which Unesco was committed to finding at least 6 million. More than 4 million had so far been pledged or contributed to the Unesco campaign, so that the work of building coffer dams round the half-submerged monuments on Philae island and re-shaping the higher Agilkia Island as a *new Philae* to receive them had already begun. The success of the Tutankhamun exhibition, described by Mr. Kamal Rifaat, Egyptian Ambassador to London, as "a mission of good-will from the people of Egypt to the people of Britain" surprised even the organizers. More than 1,600,000 people stood in queues to visit the exhibition, which was extended from six months to nine months to accommodate them. Exhibition catalogues, normally bought by one in ten visitors, were in fact bought by one in four; a collecting box for the campaign, put near the exit as after-thought half-way through the exhibition netted £3,000. Sales of postcards, books and posters at the exhibition also boomed. In addition to the £600,000 cheque, a further sum will be added when accounts are completed. The Tutankhamun treasures, including the golden death mask of the Pharaoh came to London from display in Tokyo and Paris and will go on to Moscow, Leningrad and Kiev. In London, they

arrived at an appropriate time—50 years after the British expedition directed by Howard Carter had discovered and excavated Tutankhamun's tomb. Rescue of the Philae temples will be the last stage in an international campaign launched by Unesco in 1960. International contributions collected by the organisation permitted the rescue of monuments, including the famous Abu Simbel temple, which was dismantled and re-erected on higher ground in a pioneering effort which provided a model for the work now going forward for Philae. (*Unesco Features No. 644 (1973); UNESCO 7, place de Fontenoy, 75700 Paris.*)

Bahrain's Hidden Archaeological Treasures

1973 : Bahrain is best known for its oil resources but other, Archaeological treasures also lie beneath its desert soil. An archipelago thrusting into the Persian Gulf from the Arabian peninsula, Bahrain has been a cross-road for the cultures of Arabia, West Asia and the Indian subcontinent since the third millenium B C. A Unesco expert, Mr. Michel Ecochard, visited Bahrain last year, at the request of the government, to drawup a plan for a new museum there. "All the known archaeological treasures are a mere indication of the island's real wealth, for, the excavated areas are infnitesimal in comparison with all that is left to be excavated", he reports, adding, "Research is but at its beginning and only shows the country's enormous potential".

Because of its geographical situation along one of the oldest trade routes linking the Arab world and the countries to the east, Bahrain has played an important but inadequately understood role, in the spread of Islamic art and thought. As a result of the urban and industrial growth under way in Bahrain and, because of illegal exeavations, "every day sees the disappearance of elements which would make it possible to retrace the country's history and the evolution of its arts and techniques", says Ecochard. He cites the case of one of the biggest Bronze Age burial grounds ever found, which has been systematcally pillaged because of lack

of adequate protection. A similar fate threatens another site which may contain the remnants of a palace built in the time of the Ummayad Caliphs who ruled from 661 to 750. Fortunately, the Bahrain government has recently enacted a law covering monuments, which should allow the protection and preservation of important buildings and historical and natural sites of interest, such as traditional houses in what are now the bustling petroleum centres of Manama and Muharraq and, cooling palm groves that too often succumb to urban development. Ecochard's plan for a new museum for Bahrain includes an archaeological section that would show local remains and trace different influences from the Stone Age up to the Islamic period, including those of the Akkadians, Babylonians, Assyrians, Kassites and the Indus Valley. Another section would record the ethnography of Bahrain: aspects of traditional life, furniture, dress and arts of crafts including those used to build *dhows*, the graceful sailing vessels that still ply the Gulf, and the techniques ef pearl fishing, Bahrain's great source of wealth before the discovery of the oil deposits. Finally, a third section would be devoted to modern life and the future, so that the Bahrainis can see how their country is being industrialized and what its role is in the contemporary world.

1973: Israeli archaeologists, excavating an ancient synagogue, have uncovered a 3rd century A. D. mosaic floor with a swastika as a prominent decorative motif. The mosaic, found under a later 5th century mosaic, consists of three 1.4 metre squares, one of which is dominated by the swastika, a sign symbolizing the sun, infinity and continual re-creation. Swastikas have been found before, as decorative elements in ancient synagogues but the new find, at Ein Gedi in the Negev, is the first to show the motif so prominently. The swastika belongs to cultures as widely separated as those of China, Egypt, the Americas and Scandinavia. It was used by the Nazis because they erroneously believed, it had been created in India, as a symbol of the Aryan race. (*Unesco Features* No.647 (1973) UNESCO 7, place de Fontenoy 75700 Paris.)

Harappan Settlement discovered in Kutch.

A fortified settlement of the of the Harappan period has been discovered during excavations at Surkotada, about 160 kms. (100 miles) north-east of Bhuj in Kutch. The excavations throw light on the diffusion of Harappan civilization from Sind to Gujarat. Harappa was one of the capitals of the Indus Valley civilization which flourished during the third and second millenium B. C. The Harappan settlement consisted of a citadel to west and a lower city to the east. The fortifications and houses were built of rubble masonry and mud-bricks. In the residential area, remains of a drainage system have been found. Other finds include cart frames and wheels, an inscribed seal. and sherds bearing a painted script. (*Unesco Features* No. 649 (1973), UNESCO 7, place de Fontenoy, 75700 Paris).

Pre-Historic Picture Gallery

A pre-historic picture gallery depicting the artistic achievements of stone-age man has been discovered near Bhopal. Claimed to be the largest of its kind in the world, the gallery is located in the Bhimberka caves, on the sides of a hill capped by giant monolithic rocks and surrounded by forests, rich in game. The excavation team consisted of Mr. V. S. Wakankar of Vikram University, Ujjain, Dr. V. N. Misra of Deccan College, Poona, and Dr. (Miss) Susanne Haas of the Museum fur Volkerkunde, Basle (Switzerland). The 600 and odd caves spread over an area of 10 sq. km. are at the bottom of the rocks. The main group of caves is known locally as Bhimberka—the seat of Bhim, denoting the awesome size of the monoliths. Nearly 500 of them bear exquisite paintings by pre-historic inhabitants done in red, white and sparsely, in green, depicting a wealth of wild beasts, aquatic animals and organized clan life as seen in dancing and hunting scenes. The rhinoceros, which is now found only in a few places in India, and the dog depicted in these caves, are interesting. Evidence of domesticated dogs in the mesolithic

period in Europe has been brought to light. If the Bhimberka paintings are older than the Neolithic period which in India, according to the modern conception, is preceded by three phases of the stone age, then these would be the earliest specimens of postively dated rock art in India. For some years, this pride of place has been taken by the engravings on a piece of stone found in Burzahom, near Srinagar, which have been positively dated to the Neolithic period. (*Cultural News from India*, Vol. XIV, Number 5, September 1973.)

Japanese Campaign to raise funds for Borobudur

March 1973: A giant statue or Buddha, brought to Japan from Borobudur, is a highlight of an exhibition that opened last month (February) in Tokyo. The exhibition, the first of a series in a number of Japanese cities, is part of a national campaign to raise funds for the restoration of the great shrine built in the eighth century in Java. The vast temple complex, one of the greatest achievements of Buddhist civilization, is worn by the ravages of time, and particularly, water, and is in danger of disintegrating. The Tokyo exhibition, designed to alert the public to the threat to Borobudur, is being sponsored by the Asian Cultural Centre in Tokyo and the daily newspaper *Mainichi* with participation by several government ministries, and Japanese Unesco Federation which is collecting the funds for the imperilled monument. Unesco is helping the Indonesian government to put into action a programme to protect Borobudur. This involves dismantling the lower terraces and balustrades of the complex so as to treat the ground beneath them, building a reinforced concrete supporting structure and then restoring the monument to its original appearance. The total cost of this operation is estimated at $ 7,750,000 of which $ 5,000,000 is expected to come from the international community. So far $ 1,500,000 has been raised but for work to begin, about the same amount must be found between now and the end of next June. This is why the Directcr General of Unesco. Mr. Rene Maheu, has appealed to all Unesco Member States to make a united effort to save an admirable work of art, whose loss would make

all men the poorer. Organisations and individuals who would like to contribute to the efforts to save Borobudur can do so by buying Unesco coupons. These coupons which are a kind of international money order, can be purchased in values from one dollar to $ 1,000 in 20 countries taking part in the coupon scheme. The purchaser pays in local currency and Unesco handles changing the money. (*Unesco Features*, No. 641, March (II) 1973, 7 place de Foneroy 75700 Paris).

October 1973 : Safeguarding Borobudur : Second Meeting of the Executive Committee: The Executive Committee for Borobudur held its second meeting at Unesco headquarters from 6 to 8 August, under the chairmanship of H. E., Mr. T. Suyama, of Japan. Mr. M. Elasesser (Federal Republic of Germany) and H. E. Mr. S. de Gorter (Netherlands) were vice-chairmen, and Mr. W. Gardner Davies (Australia) rapporteur. The campaign to save the temple at Borobudur follows five years of technical and scientific studies, undertaken by both Indonesian and international specialists and consultants, on which a detailed plan of operations has been based. During the meeting, the committee approved a contract between the Government of Indonesia and the joint group of Nindya Karya (Indonesia) and Constructions and Development Corporation (Philippines), pointing out that this ensured the international character of the enterprise. It also recommended to the Director-General the following additional preparatory studies:—

A new soil mechanical analysis of the existing data and stability calculations in order to narrow down to an acceptable level existing uncertainties; an engineering seismological appraisal of the present conditions of stability of the monument and the security factors involved; continued studies on stone conservation with emphasis on methods and techniques of on-the-spot stone treatment; and a photogrammetric survey of the northern face of the monument concentrated, for the moment, on the first and second terraces.

These studies will enable a definite plan for dismantling the temple to be established at the beginning of

next spring. Meantime, preliminary work on the site (building of causeways, construction of storage and working sheds, lighting, etc.) was inaugurated on 10 August by General Suharto, President of the Republic of Indonesia. The Committee also considered the financial aspects of the project and expressed the hope that Member States would soon make available the contributions they had pledged. These taken together with the Trust Fund represent just over United States dollars 2 million. The Director-General was invited to transfer to the Government of Indonesia, the funds necessary for the implementation of the project in accordance with the plan of payments to be made to the contractor up to a limit of $ 1,130,000 when these funds become available. The meeting also restated the need to intensify the campaign to save Borobudur through all the information media. National Commissions and other bodies should bé encouraged to invite contributions from both public and private sources of finance. As in the case of Abu Simbel and Philae, it it is hoped that international solidarity will provide the means for rescuing yet another priceless treasure of mankind's cultural heritage. (*Unesco Chronicle*: October 1973, Vol. XIX, No. 10).

1974: Australia has pledged 200,000 Australian dollars (US $283,326) towards the cost of restoring and protectiong the Indonesian Buddhist sanctuary of Borobudur. Last 29th January, Mr. Rene Maheu, Director-General of Unesco, launched an urgent appeal to raise $1,500,000 by this 30th June. The Indonesian government has promised to undertake the necessary work, provided the total pledged by that date by the international community has reached $3,000,000. About half that amount had been committed by Unesco Member States when the appeal was launched.

The Indian government has pledged goods and services worth 500,000 rupees (nearly $66,000) to the Unesco campaign to save the Buddhist monument of Borobudur in Indonesia. [*Unesco Features,No.644* (*1973*), Organization, 7, place de Fontenoy, 75700 Paris]

Sonkh Excavations

With the opening of the excavation season at Sonkh near Mathura in October last year, the archaeological project conducted by Prof. Dr. H. Haertel, Director of the Berlin Museum of Indian Art, entered its concluding phase. So far, during seven successive campaigns, 32 layers of habitation have been revealed reaching from the Jat and Moghul periods to the Kushana, Shunga and Maurya eras. Moreover, through rich finds of ceramic vessels and potsherds, including northern black polished and painted grey-ware, the civilization at Sonkh with a sequence of altogether 37 layers has been established so as to comprise 3,000 years of Indian history. During the two winter seasons following our last report (Vide "*German News*", June 15th, 1971) work on the mound has centred around two objectives: to preserve the Kushana levels (16 to 22) already exposed in the southern excavated area in the midst of which is situated apsidal temple No. 1 and, to continue the excavations in the northeastern part through the pre-Kushana layers. Down to level 27 and probably even to the 32nd stratum, the habitation of Sonkh was doubtlessly an uninterrupted one. The Kushana houses in the various levels were built exactly on top of each other, the old structures being filled up with mud and debris from outside. Among the latter, quite often fragments of sculptures and railings from a place near the river were discovered. The old walls, however, were used as foundations only if they fitted into the new plan. While houses including those of layer 24 were flat-roofed, the preceding three building phases showed constructions with roof-tiles and even round ridge-tiles which enabled the excavation architects to define their angle of inclination as of approximately 30 degrees. All houses down to level 27 were made of baked bricks; below there was evidence of mud brick structures only. A number of interesting new finds such as terracottas, seals and coins assisted in the exact dating of the individual layers. They also yielded anticipated material for establishing genuine historical data on the terracotta art and its stylistic features. While Kushana terracottas by and large appear to be

less artistic, but very lively in their facial expressions and sometimes even amusing, they also comprise specimens with definite influence of Gandhara art. Foreign features of north-western origin can be traced in terracotta figurines of layers 24/25. Before these, the post-Shunga period of the first century B. C. is represented with portraits crowned by bold hair arrangements and preceded by broad-faced Shunga terracottas bearing a rectangular haircut and an extra line between eye-circle and brow. In contrast, the Maurya terracottas (3rd century B. C.) display slim faces and a middle parting of the hair. Technically, only their faces are moulded whereas the Shunga specimens, barring a few exceptions with complicated decorations, use one mould for the whole head. More conclusive, however, for the chronolog of historical data in relation to the periods below the Kushana levels were a number of coin finds. From layer 24 belonging to the first decades of the 1st century A. D., 15 coins of the Kshatrapa era were found which can be ascribed to Rajavula and Sodasa. This likewise dates the famous Sodasa inscription of Mathura into the Vikrama era. Further down, the four Mitra-Kings of Mathura, through coins found in layers 27 to 25 and bearing their respective names i. e. Go-Mitra, Surya-Mitra, Brahma-Mitra and Vishnu-Mitra, could be placed between the end of the second and the end of the first century B. C. This corrects the earlier view of many scholars that the Mitra rule began by the end of the third century B. C.

From the collection of finds made on the mound during the past winter seasons two may be singled out here for their artistic quality and religious significance respectively. One is a massive round terracotta plaque depicting a lion attacking wild boars. The other is a pierced small hand assumed to be a talisman worn on a string round the neck. The hand shows symbols which also quite frequently appear on punch-marked coins namely, *swastika*, *nandvavarta* and *indravashti*. It was found in layer 27 and is to be placed in the reign of Suryamitra i.e. the beginning of the 1st century B. C.

At this point we have to refer to one of the last paragraphs in our report of June 1971. Mention was made of tests conducted on a slight elevation about 400 metres away from the mound which revealed another apsidal temple structure. The German archaeologists now focussed their attention on this ancient site and were, indeed, richly rewarded. The ground-walls of a pillared apsidal temple were unearthed, the dimensions of which by far exceeded the shrine on the original mound. While digging the adjacent ground, an older surrounding wall with pillar foundations appeared. According to the size of the burnt bricks (48×23×70. cm.) this older phase corresponds to level 27 of the main excavation area and hence was constructed in the time of Suryamitra at the beginning of the first century B. C. Temple No. 2 Sonkh may, therefore, well be considered the oldest detached apsidal shrine so far discovered in India.

While the cult practised in the older sanctuary cannot be ascertained, the upper building phase (era of Kanishka I, end of the first century (A.D.) belongs to a number of surrounding structures providing ample evidence of the temple having been dedicated to the Naga cult. The remains of a stone fence consisting of cross-bars (suci), pillars (stamba) and coping stones show decorations of lotus rosettes as well as of Naga images in various forms. This stimulated the identification of an old image in the small modern shrine situated next to the apsidal temple. Worhipped by the villagers as Chama (Chamunda) Devi the sculpture depicts in reality, a four-sided Naga-Deva. Further sensational evidence was unearthed when parts of a stone gate (thorana) came to light on the southern side of the slope. These show marvellous relief carvings of Naga scenes, on the one side in an excellent state of preservation, on the other, heavily decomposed. The lower lintel of the gate ending with a Makara in whose frightfully opened mouth a Naga ventures to step, depicts a lively court scene. A rather fat Naga-Raja distinguished by a seven-headed cobra hood, sits leisurely on his throne and receives a garland from a visiting delegation of adults and children. On his right sits a Naga woman with an equally seven-headed hood who, after tradition is not

likely to be his wife as the queen is usually seated on the king's left and wears a hood with five Naga heads only. According to Prof. Haertel, the pair may represent the Naga-Raja Vasuki and his sister Jaratkaru who figure in many legends in old Sanskrit literature. The king's companion, through one of her attendants, is obviously handing over a piece of jewellery to the visitors, in response to the reverence offered by them. The court scene is completed by female chauri - and chattri-bearers and by attendants in revering posture. Of comparable artistic value is the bracket figure of a Salabhanjika retrieved from the same south gate of the Naga temple. Her only Naga characteristic are foot-bangles in the shape of a seven-headed cobra. Both the Naga relief and the Salabhanjika figure are of outstanding quality; they belong to the most beautiful pieces of Kushana art in the style of the Mathura region. Numerous objects in stone and terracotta, bearing Naga motifs such as the impression made by the German archeologists from a mould detected in the apsidal temple, constitute further proof of the shrine's dedication to the Naga-Deva cult. The Indian archaeological authorities invited Prof. Haertel to deliver a series of lectures on the Sonkh excavations at Lucknow, Nagpur, Mathura and New Delhi. Prof. Sivaramamurti, Director of the National Museum at New Delhi, remarked when introducing Prof. Haertel's talk: "Great master-pieces have been found in Mathura. But nothing has been unearthed that could rival the long frieze of a Naga story. ..And there is yet to be found a Thorana Salabhanjika of a quality as the one Dr. Haertel has discovered". Prof. Haertel and his team intend to conclude the 8-year excavation programme in March 1974. The finds will remain in India. The project which is sponsored by the German Research Council and the Prussian Cultural Foundation is carried out in close co-operation with the Cultural Department of the U. P. Govt. in Lucknow and the Archaeological Survey of India in New Delhi. As to its objectives it may well be claimed that they have been fully achieved, namely, to throw light on the early historical period of the Mathura District. (*German News*, Vol. XVI No. 1, January 15, 1974).

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Contents: Introduction; administrative and financial structure; education and culture; art academies; archaeology; museums; libraries; gazetteers; book production; mass media and culture; handicrafts; international cultural co-operation; appendices.

Rights and responsibilities of Youth : (Studies and documents in education, 6; Unesco publication; 1972, 72 pp., price: 60p; $2; *Rev.* in Newsletter, Vol. XI, No. 1, Jany.-March 1973 published by the Indian National Commission for Unesco, Ministry of Education and Social Welfare, New Delhi)

This study shows the status of youth in 45 countries at the present time, in law if not in fact. Topics covered are: the family; the protection of young; juvenile delinquency; education; work; public and political life. The book is addressed to all who are interested in the problems of contemporary youth and in particular those who, owing to their positions, are able to promote the access of Young people to responsibilities in different fields.

Unesco computerized data retrieval system for documentation in the Social and Human sciences : (including an analysis of the present system) by Paul Vasarhelyi (Reports and papers in the social sciences, 27; Unesco publication, 1972, 43; Price : 45p; $1.50; *Rev.*

in *Newsletter*, Vol. XI, No. 1, Jany.–March, 1973 published by the Indian National Commission for Unesco, Ministry of Education and Social Welfare, New Delhi);

Describes the main operational features and the quantitative and qualititive development possibilities of the system.

Pali Buddhist Texts - Explained to the Beginner : by Rune Johansson : (published by Scandinavian Institute of Asian Studies, Copenhagen; 1973. 152 pp. 8, Sw. Crs 29.50, £ 2.75, $ 7.00; *REV. Newsletter* of the Scandinavian Institute of Asian Studies, June 1973 No. 6.)

This book is a simple and practical introduction to the Pali language, and to the ideas expressed in it. The semantics of Buddhist technical terms are therefore given special attention. The book consists of fifty-two short quotations from the oldest canonical literature. Each text is followed by a complete vocabulary, English translation, and notes. The grammatical constructions are analysed in the vocabulary and notes, and the grammar is systematically treated in a special chapter. For the benefit of readers with knowledge of Sanskrit, a systematic comparison of the two languages is given in the final chapter, and Sanskrit equivalent to Pali words are frequently given in the vocabularies. The author of this book is a psychologist who has also studied Indian linguistics. His main work in this field is "The Psychology of Nirvana" (London, 1969).

Proto-Austronesian : By Otto Christian Dahl : (published by Scandinavian Institute of Asian Studies, Copenhagen, 1973, 146 pp., Sw. Crs. 29.50, £ 2.75, $ 7.00; *Rev* : *Newsletter* of the Scandinavian Institute of Asian Studies, June 1973, No. 6).

This book is a critical survey of work done on Proto-Austronesian, (also known as Proto-Malayo-Austronesian), beginning from 1920, and concentrating on the studies of Dempwolff and Isidore Deen, and, on the basis of new material purposes emendations in the

reconstructions. Of special importance is the contribution from the Austronesian languages of Taiwan, hitherto very little known. While previous writers have dealt exclusively with the phoneme system and the vocabulary here, Proto-Austronesian grammar is dealt with as well. Dr. Dahl, who studied Austronesian linguistics in Hamburg in 1937 and in Leiden in 1950, is the author of several studies on Malagasy, the language of Madagascar where he was a missionarn from 1929 to 1957. He is now holding a Norwegia National Scholarship for linguistic research.

Indian Ballet

Pallaki Seva Prabandham written by Shahaji Māharaja is an opera in an Indian sense. It is more in the form of Yakshagāna and the Mēlattur Bhāgavatha Mēla style. The text was published by Prof. Sambamoorthy with full notation and full libretto in the year 1955 but nobody came forward to put this up. Strange indeed. Now, Prof. Sāmbamoorthy himself has came up with the production. Done here with great labour, it looked uprooted from its moorings. The effort was commendable but lacking a visual sense. The performance appeared a standing and singing affair. But without the efforts of Prof. Sāmbamoorthy, this would have been in oblivion. One feels indebted to Prof. Sāmbamoorthy, the resurrector of Carnatic Music. (*Cultural News from India*, Vol. XIV, Number 5, September 1973).

Enlightenment and the Elephant

For those intrigued by Buddhism, Indian philosophy and religion, *Entering the Path of Enlightenment* will prove an illuminating work. The book, published by George Allen and Unwin London, has been accepted in the Indian Series of Unesco's programme of Representative Works. It contains the first complete English translation of the Sanskrit *Bodhicaryavatara* (the way to Enlightenment), the work of the Buddhist monk and poet, Santidēva, who lived in the early part of the

eighth century A. D. Prof. Marion L. Matics, who translated this Indian classic, is a member various Buddhist societies, and has taught the history and philosophy of religion at Columbia University He has contributed a masterly guide to the *Bodhicaryavatara*, which helps the reader to understand the work and see it as part of the historical development of Buddhism. Concepts that may seem abstruse to Westerners, are brought within reach by Prof Matics' clear explanations and the apt eomparisons he makes, between some aspects of Buddhism and some aspects of Christianity. Prof. Matics writes in his introduction: "The mind of the Bodhisattva (the enlightened being) is the real theme of Sāntideva's work....It is like taking the mind of Christ, as defined by orthodox Christianity, and trying to find out all that is contained within it". Indeed this classic of *Mahāyāna* Buddhism has been compared to *The Imitation of Christ* by Thomas a Kempis. It is worth noting the importance Buddhist docrine attaches to pride, as distinguished from arrogance. This pride rests on the knowledge that "what is to be done is done by myself alone," even if the ultimate aim is the annitlation of the individual self. The courage needed to undertake the *Bodhisattva's* path is symbolised by the elephant, a recurrent motif in Indian art. The enlightened being must be able to withstand abuse with the fortitude of an elephant pelted by the arrows shot from a bow. In the forest, elephants are independent and carefree, and in the world of men, industrious and helpful. The *Bodhisattva* may be likened to this splendid beast, for without the elephant's qualities, the Citadel of Enlightenment could not be stormed. (Unesco Features, No. 643 (1973), UNESCO 7, placc de Fontenoy, 75700 Paris.)

Epigraphy

June 1973: In 1972 the first part of the edition-concordance of the Indus inscrptions by Asko and Simo Parpola and Seppo Koskenniemi was completed It is a concordance to the pair-wise occurrences of the sign. The Finnish Academy will publish the 600 page volume in 1973 under the title "*Materials for the Study of the*

Indus Script. Vol. I. A. Concordance to the Indus Inscriptions". (It is to be included in Annales Academiae Scientiarum Fennicae, Ser. B, and can be ordered from the Academic Book Shop, Helsinki 10, Finland). (*Newsletter* of the Scandinavian Institute of Asian Studies, June 1973, No 6).

Exhibitions

1-5-1973. India participated in 11 International Trade Fairs in West Germany during 1972-73. Out of the 11 fairs, 7 have been held in Cologne, 2 in Frankfurt, 1 in Hanover and 1 in Berlin. The highest Indian participation has been in the Hanover Fair with 31 Indian direct exhibitors, followed by the International Men's Fashion Week and the International Trade Fair of Sports Goods, Camping Equipment and Garden Furniture, both in Cologne, with 17 Indian direct exhibitors each. (*German News*, Vol. XV, No. 8, May 1, 1975).

Tantra Art

The esoteric, magical and fascinating world of Indian tantra opened out recently to people in West Germany through an exhibition of tantra art held in Stuttgart and now on in West Berlin. Nearly 400 art objects are on display, most of them from Ajit Mookerjee, Director of the New Delhi Crafts Museum. The exhibition was jointly organised by the German Institute for Foreign Relations and the Indo-German Society in Stuttgart. Mr. A. Wuerfel, First Secretary in the German Embassy, New Delhi was one of the prime movers behind the exhibtion and initiated work on it. "Our hopes of the exhibition's success were more than justified", according to him. The Cultural Department in Bonn's Foreign Office provided the necessary funds for flying the voluminous art objects, painting, sculptures, bronzes and wood carvings to West-Germany with the permission and eneouragement of the Archaeological Survey of India. The exhibition was also loaned to the Arts Council of Great Britain

and displayed at the Hayward Gallery in London, where it was enthusiastically received. Opening the exhibition in Stuttgart, Mr. S. M. Hashmi, then Charge d' Affaires of India in the Federal Republic said this rare collection of tantric art had "an innate magic spell" and it was no ordinary art exhibition. "It represents an age, a culture and an ethos which are lively and living. These are symbols of man's eternal quest to transcend life itself." No one knows how old tantra is; there are hints of it in India's oldest literature The earliest surviving texts are Buddhist and date to about 400 A. D. Since the Middle Ages, tantra has flourished in many strata of Hindu society, notably in Bengal, Assam, Kashmir and parts of South India. We know tantra nowadays from manuscripts called tantras, in Sanskrit or some of the vernacular languages. Only a few of those surviving have been published. The symbols and subtleties of tantra art can only be partially understood by the outsider. Even the colours used in tantra art have their own special significance. The forms and styles of tantra art draw from the fabulous wealth of Indian myth and legend into which are woven the symbols and codes of the tantric concepts of life-energy, creation, the cosmos, and ritual. There is one thread which runs through tantric manifestations the ideas that tantra is a cult of ecstasy, focussed on a vision of cosmic duality, of Purusha and Prakriti merging in a oneness. (*German News*, Vol. XV. No. 11, June 15, 1973).

Painting

Each painting is a triumph - A painting done without the use of hands. In that sense alone, each painting done by the mouth and foot artists is a remarkable piece of work. An exhibition of these paintings by handless artiste from several countries opens at the New Delhi Ashoka Hotel's art gallery on October 5. The exhibition in being organised by the Association of Mouth and Foot Painting Artists and will feature painting demonstrations by two artists, Jayanthi Lal Shihora of India and Arunlf Erich Stegmann of

Germany who is also the President of the Association. All paintings on view at the exhibition will be the work of artists whom fate deprived of their hands by birth, illness or accident. An artists who lost his hands early in life due to disease is Stegman who paints with a brush held between his teeth. His talent was discovered and furthered by intelligent teachers and when Stegmann went to art school in Nuremberg he decided to compete with normal students and wanted no concession for his handicap. Stegmann has evolved a style and handwriting of his own. Towards the end of the Second World War he first arrived at a critical surreal way of expression. This changed in later years into an expressive, strongly, eoloured realism which is now typical of Stegmann's paintings. Stegmann was the moving spirit in the formation of the Association of Foot and Mouth Artists in 1956. He bought together in this association artistically talented people of all countries who like him had been deprived of the use of their hands. Since that time, the asociation's membership has grown ten times. Only those handicapped artists are accepted who have achieved a high standard and whose work does not differ from works created by hand. However, the association is also very actively involved in the further development of handless artists. As such it grants scholarships to deserving candidates all over the world. Through its publishers, it creates a market for the handicapped artists' works, through the sale of greeting cards, ealendars and prints for framing. Original works are also sold. When selling the reproduction rights to the Association each member undertakes to consider the interests of other members and agrees to grant them a share in the proceeds. From these sales thc Association provides each member with a regular monthly salary and in most cases an annual bonus besides granting scholarships to budding, handless artists. As such, it is a self-help, mutual-help and philanthropic organisation. As a result, the artists have become independent from all the miseries of public assistance. Among them are people for whom this opportunity of one more, doing something useful was literally the last chance. Stegmann's idea and activity has liberated many hard-hit people. freed them

the nagging feeling of being a burden to their environment. As Albert Schweitzer wrote of the work of handicapped artists: "Their paintings convey an idea of the artistic greatness of those who created them. But something quite different; vibrates in them as well, the courage to live. And that is a spiritual gift which the artists bestow on us." (German News-Vol. XV, No. 18, October 1, 1973.)

Folk Arts

September 1973: In order to encourage Jatra, an old form of entertainment, and revive its popularity in Bengali society, the West Bengal Government has decided to hold Jatra competitions among amateur Jatra parties in all the districts of the State in the ensuing winter. At a meeting held under the presidentship of Shri Subrata Mukherji, in charge of Information and Public Relations, a Jatra Unnayan Samiti was formed with 11 member-representatives from the professional troupes of Calcutta. It was decided to hold a 12-day Jatra Festival in Calcutta shortly and give a grant of Rs. 1,000 to each of the 16 selected liocal troupes to participate in the festival. The Jatra Unnayan Samiti also set up a panel of 10 judges from among well known figures in Jatra and theatre world. It was also decided to offer 14 awards for best performonces in each category of production recommended by the panel of Judges. *Cultural News from India*, Vol. XIV, Number 5, September 1973).

GEOGRAPHY

More evidence for continental Drift theory

1973: Analysis of core samples taken from holes drilled to a depth of about two kilometres (6,260 feet) at 10 sites in the Southern Ocean suggest that New Zealand drifted away from Australia between 60,000,000 and 80,000,000 years ago in the age of the dinosaurs. At that time, according to geological theory, Australia was not where it is now, but along with South Africa,

South America and India formed one vast land mass attached to Antarctica-"Gondwanaland". The drilling vessel, *Glomar Challenger*, used in the exploration belongs to the Scripps Institute of Oceanography at California University and is staffed by American, Australian and New Zealand scientistists.

INSTITUTIONS

Rupayan Sansthan, Rajasthan Institute of Folklore, by Komal Kothari, Director (through Bonnie Wade).

Rupayan Sansthan, Rājasrhan Institute of Folklore. was established in 1960 by Mr. Vijai Dan Detha, a well known author of works in the Rajasthani language. It was decided at that time that an Institute devoted to the study of folklore should be located in a rural area; Borunda, a small farming village 70 miles west of Jodhpur, readily agreed to finance the initial expenditure. It was visualised that the Institute would devote its time to collecting, preserving, and disseminating the folkloristic treasure of Rajasthan. Rajasthan is mainly a desert area. Famines occur regularly and living conditions are hard for the sparse population. The old princely order kept the area in a backward state. But these geographic and historical conditions provide the Institute a great opportunity for gathering folkloristic and ethnological material. We decided to concentrate on the collection of folk tales, folksongs, folk sayings, riddles, customs and gods and goddesses of Borunda village alone. Though Borunda has a population of only 5,000 and our collection of folk-tales is already more than 13,000 (and the number of songs, riddles, and sayings the same). There is still much ethnological information and folk art to be collected. Rupayan is constructing its own building in the village that will have its own recording studio, print shop, library and research facilities. At the same time, however, there are no facilities for processing and cataloging the collected materials which arrive daily, nor can the villa ge provide all the financial resources required We are also slowly building an ethnological museum

We have many old manuscripts (handwritten) of Rajasthani language and literature which are from the sixteenth century onward. The folk music instrument collection is also growing. At present, the main project at the Institute is a basic collection of local folksongs ballads and tales, from which we shall try to study variants from other regions of Rajasthan. We have published ten volumes of folktales (covering about 1,000 tales) in Rājasthāni and intend to publish twenty volumes in that series. For the past twelve years we have published a monthly magazine on folk culture (in Hindi). Two years ago Rupayan decided to produce phonograph records and has released six 45 rpm discs of songs of the Langas, a community of traditional, hereditary musicians. The discs, recorded at the Bombay studio of the Gramaphone Company of India, come in an album bound in Rājasthāni handspun folk material. A monograph of documentation on the Langas and the the music, accompanies the album (original text in Dēvanagari and Roman scripts with free translation into English). The sale of the records and other publications will, of course, help to support the work of the Institute. The next records to be released will be four LP records of folk instrumental music of Rajasthan. For further information, contact: Komal Kothari, Director, Rajasthan Institue of Folklore, Borunda 342604, Jodhpur, Rajasthan, India. (*S. E. M. Newsletter*, Volume VII, March-April 1973 Number 2).

Linguistics

15-4-1973. Fifteen Asian languages are taught in the Department of Oriental Studies of the Humboldt University in Berlin and a large number of Asian countries are covered in the scientific research programme. Science and culture prove to be good mediators in the expansion and consolidation of friendly relations between the GDR and many countries of Asia. The academic staff of the Department are making efforts to inform the general public about developments in Asia, and with no small measure of

success. They regularly give lectures to large audiences on their study visits to Asian countries. Scientists do much on the radio, television and in the press as well to inform the population of the German Democratic Republic about the countries, peoples, economic problems and policies of Asia. Indian studies are a tradition at the Humboldt University; academic work has been done in this field for over 150 years. The present tasks of the Department of Oriental Studies are seen by the director, Professor Huber as follows: "Today those special fields dealing with Indian studies in the broadest sense have a major share in the teaching and research programme. We give instruetion in Hindi, Urdu and Sanskrit and also in Tamil. In future we shall give even more time to Sanskrit." Students of the indidual fields have comprehensive syllabuses. to cover. After a general basic training in the geography and language of the country in which they specialize they concern themselves with one region or with a language group and thoroughly study the economics, agriculture, politics and ethnology of these geographical or linguistic areas. Indian guest lecturers instruct them in Hindi, Urudu and Tamil. (*GDR Reports*, Vol. VIII No. 8, dated April 15, 1973.)

Libraries

1973 : *Children's Libraries :* There are over 6,500 libraries in the U.S.S.R. which play a great educational role. Apart from that, children may borrow books from children's departments of adult libraries, from school and village libraries. Any child between six and fourteen may use the children's libraries, as also teachers and those working in the press, radio and television. Children's libraries have children's books and, books on children's literature, children's reading and the work of libraries for children. On the shelves of children's libraries are fiction, popular science and reference books in different languages of the peoples of the U.S.S.R. and foreign languages; newspapers and magazines for childeen of various age groups, slides and records. The librarians there, help children to study,

foster in them an interest in reading for self-education, strive to satisfy the children's demands, and develop their literary taste. The libraries hold discussions on books for children, on how to choose books for reading. They organize meetings with writers, "travels" through books, literary matinees and literary games. Attached to libraries are circles and clubs, which make a constant study of children's interests and specical character of their reading. Children's librarians are trained at special courses at the Institues of Culture. Children's libraries give bibliographic and methodological help to all libraries, where children borrow books and supply them with information they may require. (*Soviet Literature*, No. 3(300) 1973).

Literature

January 1974: Rare Text Discovered; A 1600 page Sanskrit manuscript has been in the collection of the Ranbir Sanskrit Research Intitute, Jammu. for over a century. M. A. Stein in his catalogue brought out in 1888 mentioned this manuscript, but he took it to be a commentary on Patanjali's *Mahabhashya* which was written in 150 B. C. It fell to the lot of Dr. Dayanand Bhargava, Principal Ranbir Sanskrit Vidyapeeth, Jammu, to discover to the great astonishment and joy of Sanskrit scholars that the manuscript entitled *Sidhant Sudha Nidhi* by Vishweshwar is actually o commentary on Panini's *Ashtadhyayee* which was written in the 6th century B. C. The commentary by Patanjali was on *Ashtadhyayee* as well as the *Vartikas* of Katyāyan. The *Sidhant Sudha Nidhi* covers a stretch of about 2,500 years during which the Sanskrit language underwent numerous changes. Not only is this commentary the latest, but also the most exhaustive so far available in the country. Another distinction of the mauscript is that the author has quoted in it 23 grammars and 34 works on philosophy and poetry. While certain portions of Patanjali's *Mahabhashya* are missing, Vishweshwar's commentary is complete in every respect. No exact date of the completion of the commentary is available. But from the other two works

of the same author, namely commentaries on Sriharsha's *Naishad Charit* and Bhanu Dutt's *Rasmanjari* which were completed in Shaka 1638 (1716 A.D.), it can be inferred that this commentary was also completed round about that year. A resident of village Patia near Almora (U.P.), Vishweshwar, who died at the young age of 40, has left behind about two dozen works. There is hardly any branch of learning which has not been touched upon by this author. The Ranbir Sanskrit Research Institute is proud to possess about a dozen works of the author. Dr. Bhargava is busy these days doing critical editing of the commentary and hopes to complete the work in another three years. (*Cultural News From India*, Vol. XV, No. 1, January 1974).

Literature

June 1973: The agnihotra ("oblation to fire") portion of the Jaiminiya Brahmana (1,1-65) has been typed from transcripts made by Asko Parpola. The Brahmanas commentaries in prose explain the significance of the Vedas ("Books of Knowledge") as used in ritual sacrifice. Agnihotra is a solemn morning and evening sacrifice. The material will be used for grammatical studies at the computer centre of the University of Helsinki and Dr. Parpola is planning to extend the work to other parts of the text. A paper, "The Lilerature and Study of the Jaiminīya Sāmaveda in retrospect and prospect", by Asko Parpola, will appear in Studra Orientalia (Helsinki), Vol. 43, and in the Joint Reprint Series of the SIAS. During a visit to Kerala in early 1972, Asko Parpola brought with him about fifty hours of tape recordings containing the entire text of the hitherto unknown Uha and Uhya Ganas of the Jaiminiya Sāmaveda. Sāmaveda ("Veda of the chants") is a selection of verses, with musical notation, intended as an aid to the performance of sacred song. These recordings, sung by Sri Itti Ravi Nambudiri which were bought jointly by the Institute and the Department of Philosophy, University of California (also possessing a copy of the recordings) are the outcome of the Jaiminīya researches in South

India in 1971 by Professor J. F. Staal and Dr. Parpola. Another result of this field tour was the project of having rare Jaiminya manuscripts copied in India. The first fruit is already home, a Grantha transcript of the Dharanalaksanam by Sabhapati. The short introductory portion of this unpublished text, containing invaluable information particularly on the musical notation used by the Tamil Jaiminiya, has previously been accessible in a few manuscripts. The present text excludes the introductory part, but contains the entire main part of the text which has not been known before, a complete recording of the musical notation of the Jaiminiya Gramegeya and Aranyaka Ganas, making thus an important addition to the scanty material available for a critical edition of these unpublished but most important, song books. (*Newsletter* of the Scandinavian Institute of Asian Studies, June 1973, No. 6).

June 1973 : The Tamil literature in the Dravidian South of India and the Sanskrit literature are the two oldest in India. The earliest Tamil literature is the Sangam ("literary academy") literature. Most of the early Indian literature is entirely religious, but the Sangam poetry is secular, mainly concerned with love and the praise of Kings and their deeds. The *Tamil Lexicon* project was decisively launched by Eric Grinstead in March 1973 when Gregers Koch and Bente Morck-Larsen, of the Datalogisk Institut, coded the Tamil letters into an alphabet that will sort correctly in the high-speed system that is standard at the Northern Europe University Computing Centre (NEUCC). A group such as "as", "KS", or "m" is given a single letter in the code. If one is dealing with syllables the vowels come at the beinning only for the first letter of the word, but at the end for all other cases. To simplify this procedure, a special sign is put at the beginning of all words with initial vowel-group. The first aim is to produce a list of all components of compounds. Work on the Tamil Concordance i.e. an index to the words of the early Tamil Sangam literature with references to the places of their occurrence, has been continued at the SIAS by Dr. R. Panneerselvam. After making an error-free text, containing about 15,000 entries of the

concordance, one-third of the whole has been completed with English meanings and grammatical notes. It is hoped to bring out the concordance by the end of 1973. A Tamil manuscript, which was written for children by the missionaries in Tranquebar around 1715, has been found in the State Archives, Copenhagen. The original manuscript would contain 13 leaves of which only 7 are preserved. The Archivist, Mr. C. Rise Hansen, has asked Dr. Paneerselvam to edit it. It will appear in the Acta Orientalia under the title "A Small Book of Christian Morals". A file containing 132 letters written by Daniel of Tanjore probably a representative of the Danish government at Tranquebar, has been investigated by Dr. Panneerselvam. These letters contain information of social, economic and also historical interest. There are letters to the king of Tanjore and to colonial companies, the English, French and Dutch. Another file of letters wasalso studied by Dr. Panneerselvam. These documents enable the student to follow the day to day affairs of the local administration under the Danish Government. Two "friendly letters" which were sent to Atjeh, Northern Sumatra, from Tranquebar, are also interesting. They give information regarding the relations between Denmark and the Far East. They deal with a request for ammunition and artillery by the King of Atjeh. Dr. Panneerselvam is continuing the study of these letters since the Archives made copies for his use in India. (*Newsletter* of the Scandinavian Institute of Asian Studies, Copenhagen, June 1973, No. 6).

June 1973: Pali is being studied, partly because of its importance to Indian linguistics, partly because it is one of the main languages of ancient Buddhism, Eric Grinstead spent three months in Toronto at the invitation of Professor A. K. Warder to investigate methods of automating the Pali Concordance. Though largely experimental, the work resulted in concordance to two volumes of the Pali Canon, and reliable methods were found to encode the text by optical character recognition of a typewritten page. An extremely advanced program is Spitbol devised by Bob-Radcliffe, and it is hoped that serious work will begin in 1973.

(*Newsletter* of the Scandinavian Institute of Asian Studies Copenhagen, June 1973, No. 6.)

June 1973: Eric Grinstead completed the list of *Sanskrit titles of the Buddhist Canon*, with a Sanskrit English vocabulary of the words occurring. It was based on The Tibetan Canon with Tohoku references. The excellent index to the titles of works in the Mongolian Kanjur and Tanjur, compiled by T. Rajapatirana, of the A.N.U., Canberra, in 1971, includes the commentaries (Tanjur), and now a revised list has been compiled, based on the Tibetan Tripitaka, the Otani reprint of the Peking edition of the Tibetan Canon. The Chinese Canon is usually consulted by means of the Hobogirin (*Dictionnaire encyclopedique du Bouddhisme a apres les sources chinoises et japonaises*), Fascicule Annexe, but few can now cope with the transcription, and the Hobogirin does not include the later volumes such as vol. 15 (Apocrypha). While at the British Museum, Dr. Grinstead compiled the full list in Pinyin ("spell sounds", the new Chinese transcription system), including vol. 85. Now all words are given with locations, taking about 74 pages for the Chinese Canon. During a short visit to Leiden, reference to the Mongol Canon were added. For the sake of completeness, the *Index of titles in the Taoist Canon*, (microfiche, Leiden, 1970) has been treated in in the same way, to provide a rough classification: These lists are now being checked against the the Tangut titles in E. I. Kychanov's "*Tangutskie rukopisi*". (*Newsletter* of the Scandinavian Institute of Asian Studies, Copenhagen, June 1973, No. 6,)

June 1963: In November-December 1972 Professor Soven Egerod continued his research on the language of the Akha tribe in Northern Thailand which he began in 1971 (see *Newsletter* No. 5, p. 4). He was assisted by Pensak Chagsuchinda and Inga-Lill Hansson, both from the East Asian Institute, University of Copenhagen The work was carried on at the SIAS' field station in Lampang. In an article which is in print in Bloomington, Indiana, Professor Egerod has described

a set of sentence particles which can be designated non-sensorial. In his studies in 1972 he especially studied the set of sentence particles which he calls sensorial. It turns out that these latter, form a system exactly parallel to the former ones, that Akha speaker in each sentence gives a surprising amount of information as to how he has acquired his knowledge. To this must be added the model sentence particles whose system has not been finally determined, but for the description of which a considerable body of material has been collected. A new observation, of importance for the understanding of the Tibeto-Burmese verb, is the fact that a verb plus a nominalizing non-past verbal particle ("present participle") takes a prime mover in the zero case form ("nominative"), whereas a verb plus a nominalizing past verbal particle ("past participle") takes a prime move in the instrumental case form, just as in Indo-European. A number of texts were prepared for publication and many new texts and songs were recorded. (*Newsletter* of the Scandinavian Institute of Asian Studies, Copenhagen, June 1973, No. 6)

1973 : *Songs of the Dragons*, the first classic written during the Golden Age of Korean culture. has now been commissioned by King Sejong to celebrate the Yi dynasty founded by his grandfather in 1392 (and which lasted until 1910). It is of abiding literary as well as historic interest. Until the publication of *Songs of the Dragons*, regional words were recorded only in Chinese calligraphy. But with the Korean phonetic alphabet (the han-gul) in 14 3, *Songs of tee Dragons* (produed in movable type four years later) became the first great work printed it its own language. The epic is divided into 120 cantos, the first, a mere three lines, the last and longest, ten. They bracket 123 tales of heroism by King Sejong and his six ancestors, extolling their virtues and exhorting their successors to high moral and intellectual standards. By "proving" his family's superiority within the framework of Neo-Confucianism, King Sejong sought to establish the legitimacy of the dynasty. Mr. Hoyt translated the epic poem from the traditional "mixed script" verse form consisting of Korean

words as well as nouns of Chinese origin contained in calligraphy. He has also provided a definitive, 30-page introduction placing the poem in its broad cultural context. In addition, he has annotated each of the cantos, obsure to an uninformed reader, because of their symbolic language, with precise historical explanations. A monumental work of scholarship, it provides a fascinating introduction to Lorea's *Golden Age-Joyce Shub.* (Unesco Features, No. 645 (1973).

Outstanding poetry of Indian Mystics by Barbara Bray

An inexpensive little book, *Speaking of Siva*, is a bargain and a revelatian.

It is a collection very skilfully translated of *vaçanas* or free-verse lyrics written by four major saints (one of them a woman) of a great protest movement which originated in India in the 10th century A D. and reached its most intense poetic expression in the following two centuries.

Vacanas are *bhakti* poems of personal devotion to a god - in this case, Siva, "the auspicious one", god of destruction and rebirth. Siva, with Vishnu and Brahma. makes up the Hindu trinity elsewhere, but here He is the supreme god. Instead of being written in Sanskrit the language of the literary establishment, the *vacanas* (of which there are countless thousands) are written in colloquial Kannada, a Dravidian language which is spoken today in the South Indian state of Mysore by nearly 20,000.000 people. The mediaeval religious movement, Virasaivism, of which the *vaçanas* are the most important texts, not only rejected literary orthodoxy but also fiercely questioned and ridiculed classical systems of belief, social customs and superstitions, image worship, the caste system, Vedic ritual, and sarifices. Often the *vaçanas* even reject the idea of doing good in order to achieve salvation. What matters is grace; what is to be sought is not "experience" but "the Experience" the "Un-mediated vision" of the

mystic. It has often been pointed out that where religions differ, mysticisms agree. Most of the world's faiths have harboured mystics, but the higher these ascend the "scale of unknowing", the more they come to resemble their fellow mystics rather than their co-religionists. In part, this is because mystical experience seems to be common in kind to all who achieve it; and in part because this experience, by definition ineffable, is expressed through a special kind of imagery found where-ever passion is really beyond embodiment in words: a simple, personal imagery, often that of physical love. So the first thing that strikes one about many of the poems in this volume is their amazing likeness to the works of poets such as the 16th century Spanish mystics, St. Teresa of Avila and St. John of the Cross. Above all a comparison which the otherwise encyclopaedic Professor Ramanujam omits - they astonishingly remind an English reader of the Metaphysical poets of the 17th century: Donne, Crashew, and especially Herbert and Vaughan. The most evident element in common here is the immediacy and intimacy of tone, in both cases a reaction from what seemed to be becoming an excessive courtliness and formality in the main Hindu tradition. The linguistic and prosodic revolution of the *vaçana* poets was not at all dissimilar to that of the English post-Elizabethans.

Dramatic free-verse

Whereas other contemporary Indian poets wrote in a highly stylized, archaic Sanskrit, the *vacana* poets, in their need for urgency and directness, used the vernacular, and, instead of metrical line of stanza, used a kind of dramatic "free verse", which however is subtly based on a popular three-line form of oral tradition, widely used both in folk song and epigram. Simplicity, immediacy, passion, a vividly personal tone of address on the one hand; on the other, wit, ingenuity, paradox, and sometimes an abstruse esoteric symbolism; these qualities belong to the *vaçanakāras* almost as exactly as they do to the Metaphysicals. And the many who already love the latter should lose no

no time in getting to know their Indian predecessors. Devara Dasimayya said to have been born in the 10th century, is most like the English Herbert of the 17th century:

> For what shall I handle a daggar O lord?
>
> What can I pull it out of,or stab it in,
>
> When You are all theworld, O Ramanatha?

Mahadeviyakka, a poetess who died in "oneness with Siva", is of further interest as a fiery 12th century exponent of Women's Liberation Altogether an outstanding book, not to be missed by anyone who cares for poetry. (*'Unesco Features'*, UNESCO, 7, place de Fontenoy, 75700 Paris No. 853/1973.)

MUSIC

March 1973 : Carnatic Music has always been the cultural backbone of the Tamils. Whether there is a special season or not, the concerts go on. While one heard the maestros both vocal and instrumental in some sabha or the other—T. N. Krishnan's violin concert at the Thyagaraja Vidwat Samajam was unforgettable. He was accompanied by Vellore Ramabadran on the mridangam. It was a great evening. All the songs that he played were Thyagaraja's and all the ragas were beautifully rendered. It would be interesting to know that some of the songs like Nagathanumanisam brought beautiful echoes of the late Madurai Mani Iyer, whom Krishnan used to accompany as a violinist. Vinayak Ram on the Ghatam and Gundupalli Krishnamoorthy on Ganjira lent such rapport that this concert will not easily be forgotten.

S. Venkataraman's flute concert is another that will be evergreen in one's memory. He is not a professional flutist but he played better than most professionals. His blow has a quality that is pleasing and characteristic and his knowledge is unquestionable.

Occasionally the flutist used two flutes for upper and lower notes. The entire concert was unusual. It was very enchanting. Dikshitar day was celebrated at the Krishna Gāna Sabhā and Thygaraja Aradhana was done at the Srinivāsa Sāstri hall. A number of musicians took part in the latter function and it appeared as though it was a miniature Thiruvaiyāru festival. It is a good augury.

The invasion of Hindustāni music during the two months was not significant. With the help of the foreign consulates here one had opportunities to listen good western music These were not special to Madras as these were programmes that were featured by these consulates in other major cities of India. Thus Prof. Klaus Boerner's piano recital was arranged by the Max Mueller Bhavan and the Madras Musical Association. The recital held at the museum Theatre was a great success. There was generally high praise for the excellent artistry of the professor. There was also a mention that the programme did not include any modern work.

Pop music seems to be catching with the Madras audience. This is pleasantly surpring when one realizes that the Madras music lover is basically Carnatic-music-mined. Usha Iyer who began her career in Madras was back after a very long pause The programme was arranged by Geethālaya. The evening was deeply moving for the first one hour and ten minutes. Later when Usha took to singing Hindi songs, the rendering was no better than the unpaid entertainment one listens to in suburban electric trains.

Ajit Singh who has become popular by a song he rendered in English in a Tamil move-Thavappudalvan, was back here. The evening was one of great disappointment as the songs he rendered, seemed more porno than popular.

Vani Jayaram, a South Indian play-back singer who is popular as a Hindi play-back singer gave two recitals. While there was a general satisfaction that a

South Indian was sought after by the Hindi movies, her own singing was not up to mark. In numbers, imitative of others, she is incredibly good.

Mr. V. Subramanian who is well known for his artistry over violin completed his M.B.B.S course and left for United States. He is the first Doctor to pursue music seriously while almost giving up his profession. His grasp. of Western and Eastern Music is well known and the valedictory performance he gave in Srinivasa Sastry Hall was a proof of his creative power. He has gone to United States to teach Music. (*Cultural News from India*, Vol. XIV, No. 2, March 1973).

Scholars

1973: Foreign scholars will join their colleagues in Afghanistan and Iran for ceremonies this June to mark the 1000th anniversary of the birth of the great Islamic Scientist Abu al-Rayhan Muhammed al-Biruni. Al-Biruni, renowned as a historian as well as a scientist, was born in 973 A.D. (3 Dhulal-Hijja 362 A.H.) in Khwarizm, now in Soviet Uzbekistan, and died probably in Ghazni in what is today Afghanistan after 1350 A.D.(442 A.H.) He wrote in Arabic, on astronomy, medicine, mathematics, physics, and history, including that of India which he visited. His profound original and encyclopaedic mind makes him one of the most outstanding iatellectual figures of Islam. Meetings celebrating his millenary will take place in Kabul 16 to 21 June and in Tehran 23 to 28 June

The Soviet Uzbek film industry has made a two-part colour film, directed by Shukrat Abbasov, about Abu al-Rayhan al-Biruni to mark the 1000th anniversary of his birth. The great scientist and scholar was born at Khwarizm is what is now the Karakalpak autonomous republic which forms Part of the Uzbek Soviet Socialist Republic (*Unesco Features*-No. 645, 1973).

BOOK REVIEW

The Quest the Drugs and Yoga by S. K. Ramachandra Rao, (published by the Indian Institute of World Culture, Bangalore.1973, Rs. 2/-).

The Indian Institute of World Culture, Bangalore should be congratu'ated for publishing the address delivered by Mr. S. K. Ramachandra Rao, under its auspices, in this book form. In this book, Mr. Ramachandra Rao has lucidly and critically exposed the various approaches in search of peace and happiness. What is fascinating, is his approach to the problems of quest of God, effects of drugs and efficacy of yoga, from diverse disciplines. His criticism of ritual bound religion of today and escapist effect of modern drugs, which go by various names, like psychodelic or hallucinogen etc., is effectively done to develop his thesis that to solve the problem of 'noise within and noise without', yoga may be the answer. Criticising Aldous Huxley, who compared his mescalin experiences with yogic experiences, Mr. Ramachandra Rao, states that consciousness during the state of samādhi (achieved through rigorous practice of yoga over the years, strictly according to traditionally laid methods) is extraordinarily clear and immediately intuitive. Senses do noi at all function at this state. On the contrary in the case of psychodelic experience, the senses are extraordinarily active in their organisational functions, although their receptive function is greatly limited. I have cited only one example of the incisive thinking of Mr. Ramachandra Rao, which characterise his lectures, reported in this book. Probably one point has to be mentioned at this stage. There has been some sort of vagueness about concepts like ego, self, mind and consciousness. At times one is not sure whether he is using these terms in the philosophical or psychological sense. However it should be admitted, that this limitation does not detract the merits of his contribution, contained in this book.

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